

OCT 6 1909

VOL. XXXVII

No. 3

# McCALL'S MAGAZINE

THE QUEEN OF FASHION

NOVEMBER  
1909

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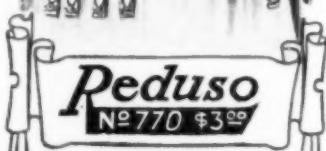
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The Queen of Fashion

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Secretary

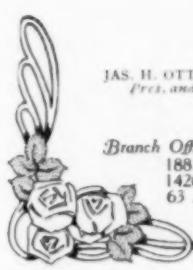
THE McCALL COMPANY, Publishers, 236 TO 246 WEST 37TH ST., NEW YORK

## Branch Offices:

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63 Albert St., Toronto, Can.

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## THE DECEMBER McCALL'S

will be brimming with Christmas features. Are you undecided what to give for Christmas presents?

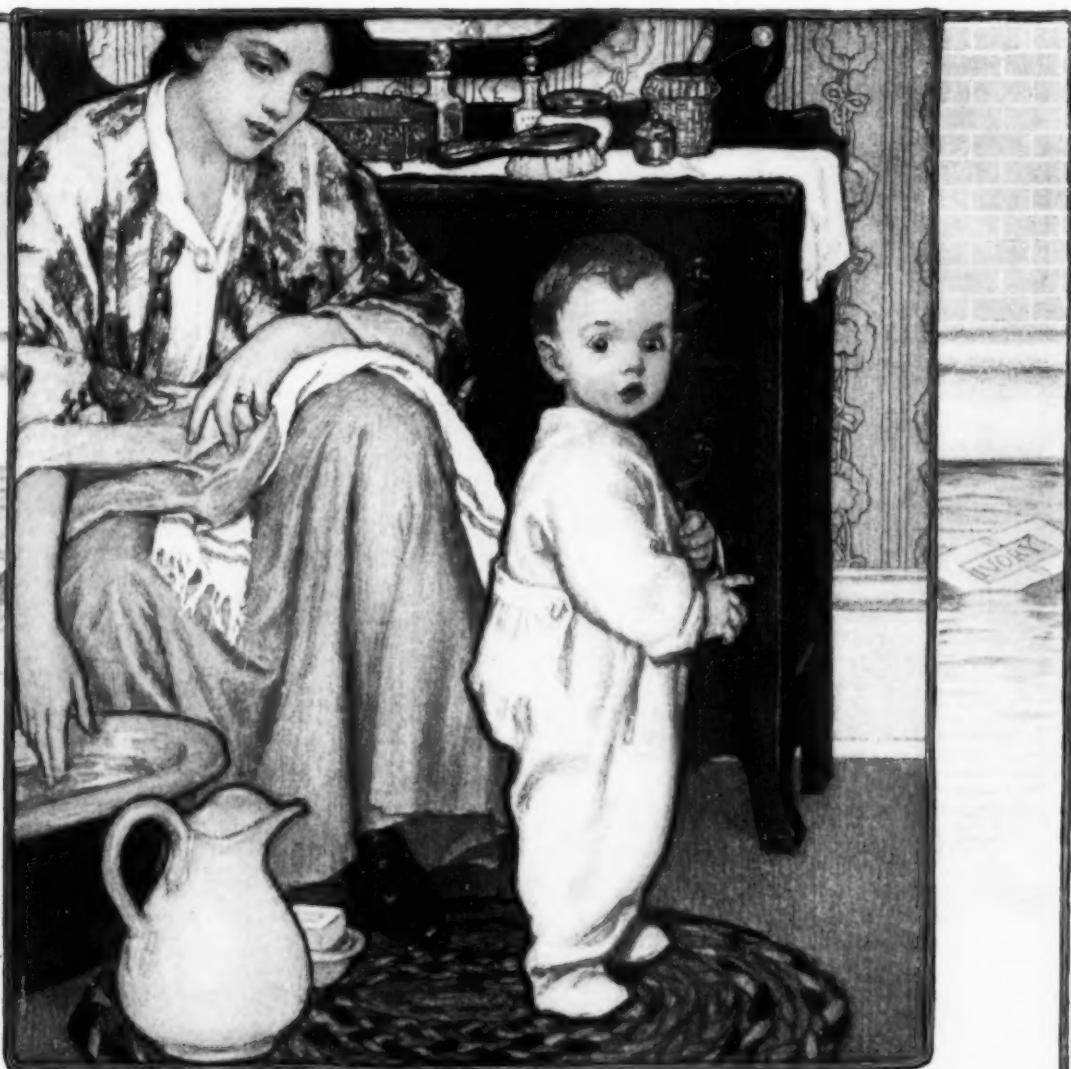
### Read McCall's Magazine for December

A few of the good things in store for you are:

**NEW IDEAS IN HOMEMADE CHRISTMAS PRESENTS.**  
**WHAT TO GIVE FATHER, MOTHER, SISTER, BROTHER AND THE BABY.**  
**CHRISTMAS NOVELTIES OF ALL KINDS.**  
**ATTRACTIVE WAYS OF DOING UP CHRISTMAS PARCELS.**  
**CHRISTMAS ON A MAN-O'-WAR.**  
**CHRISTMAS IN MODERN BETHLEHEM.**  
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**DELICIOUS HOMEMADE CANDIES FOR THE HOLIDAYS.**  
**POEMS, STORIES, HOUSEHOLD DEPARTMENTS, TIMELY ARTICLES, ETC.**

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## What Bobby Wants—and Should Have.

*Bobby's Mother:* "Come on, Bobby. Time to take your bath."

*Bobby:* "Wha'?"

*Mother:* "It's time to take your bath. Get ready."

*Bobby:* (Hesitatingly) "Ah—Ah—Is the water warm?"

*Mother:* "Yes."

*Bobby:* "And you'll use Ivory Soap?"

*Mother:* "Yes, dear."

*Bobby:* "And you'll let me play ship with the soap?"

*Mother:* "Yes. But hurry. That's a good boy."

*Bobby:* "A' right."

Bobby is like a good many other youngsters—he is a little dubious about the benefits of a bath.

He doesn't like cold water; or soaps that irritate his tender skin; or towels that make him wince every time they are applied.

He wants warm water. He wants Ivory Soap. He wants a towel that is grateful and pleasant to the skin.

Give him what he wants. Warm water cleans better than cold. Ivory Soap is far and away the best of bath soaps. As for towels, why use a rough towel when a soft one is better?

It floats; it is pure and it contains no "free" (uncombined) alkali. These are the reasons—the three very substantial reasons—for the superiority of Ivory Soap as a bath soap—it floats; it is pure; it contains no "free" alkali.

**Ivory Soap . . . . . It Floats.**

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# MC CALL'S MAGAZINE

THE QUEEN

PUBLISHED  
MONTHLY

OF FASHION

Entered as second-class matter at the  
New York, N. Y., Post-Office, Aug. 5, 1907

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Vol. XXXVII No. 3

New York, November, 1909



## THE SEASON'S FURS

LONG COAT OF MOIRÉ ASTRAKHAN AND BOA AND MUFF OF POINTED FOX

## The Latest Paris Modes

By MARIE DUBOIS

**F**ASHION seems to change almost every hour this autumn in Paris. So many are the modes launched by all the great dressmaking houses of the Rue de la Paix and its immediate vicinity that new styles are seen abundantly.

Delightful things in drapery are now worn wherever fashionable folk congregate. An adorable little dinner frock in tulle and lace with its overdress tucked up half way between hips

and knees and held by a soft sash created a pronounced impression at a smart dinner party the other night, and the model is unquestionably picturesque and lovely for a tall, slender woman; but try to imagine a short fat woman or even a plump woman in such a gown and you realize the difficulties which a fad for drapery stirs up.

Less trying are the full skirts, whose fulness, even when divided into overskirt and underskirt, falls in soft, straight folds, as in the modified cuirass model now so much worn. The cuirass is often but little more than a very deep girdle extending well down over the hip curve, but not to the excessive depth often seen. Such effects are possible, or at least their success is possible, only in the softest, lightest and most clinging of materials, and we shall see much crepe, silk voile, chiffon cloth, silk cachemire, etc., used during the winter. A new weave of silk cachemire less crushable than the summer favorite of that name promises to have much favor and satins of surface less lustrous than those with which women are most familiar are sure of a decided vogue.

The very newest Paris fad is the cape suspended from the shoulders. This is exceedingly picturesque, but capes worn as these are intended to be, thrown back from the shoulders, are in no sense a protection to the wearer, and could hardly become popular in cold weather unless simply considered as a picturesque accessory for

a dressy evening costume, the cape assuming the same relation as a chiffon, satin or metal-spangled scarf.

Wonderful new turbans of huge size are at present the admiration of the boulevards. The Henri IV, as the new turban is called, from that popular idol of French history, Henry of Navarre, is a large oblong shape with a sharply turned left side brim and a full velvet-draped crown, this peculiar draping of the full folds of velvet giving originality and distinctiveness to a rather eccentric turban idea. This is emphasized by trimmings of fancy feathers or large wings, which are arranged so as to accentuate the height by pointing backwards. The materials used for this new turban are usually beaver and velvet.

Velvet has played a somewhat ridiculous role in autumn millinery, whole hat shapes being covered with tightly-stretched black velvet, and only the facings of the brim showing straw, net or other summery material. Beret crowns of black velvet, too, have been used with straw or net or lace brims and entire toques of black velvet have been worn with airy summer frocks.

Moiré, too, is in great demand for millinery purposes, and many of the shapes come in covered with this silk, which is not, however, so becoming as velvet and looks a trifle cold for wintry days.

That velvet will enter very largely into winter costumes is prophesied, as it always is at this time of the year.

The color tendency this season seems to be away from vivid tints and lustrous surfaces. But the last year has developed wonderful richness of tones, and women may be unwilling to give up these soft yet brilliant hues when dull days render them all the more likable.

Serges of all kinds, from fine twill to very loose-woven mesh, are to have great popularity, and the rather rough cheviots and homespuns in dark rich two-tone mixtures promise well. The one-piece trotting frock, which bids fair to be popular throughout the winter, though with changes, is much liked in the serge, but for tailored walking costumes the rougher stuffs are favored. Zibeline is also an extremely smart material for the winter walking frock.

Chiffon broadcloth, as usual, has its place for dressy coat and skirt costumes and three-piece costumes; and one hears a good deal about combinations of satin with cloth and the soft armure silks with cloth.



Paris gown of raspberry-red cachemire de soie showing the new overskirt effect formed by sash drapery



The very latest French fad showing the gown with cape of the same material worn hanging from the shoulders in cavalier style



Long coat of Hudson seal

pieces fulled on across the back at low waistline. These carry also the Moyen Age sleeve, the entire design of the garment being taken from that period. This sleeve, it will be recalled, is pleated into the shoulder and finishes with a deep gauntlet cuff. Sometimes this cuff is of a contrasting fur and so large as to approach the size of a muff. The idea is that a coat with such cuffs will obviate the necessity of carrying a muff.

But coats of this sort are naturally a very extreme novelty and seen only occasionally. On the other hand, nearly every woman who can afford it will wear a coat of Hudson seal or caracal cut in simple outline in three-quarter or in seven-eighths length and lined with deep-colored satin, such as Olympian blue, old rose, Russian green or violet.

Mink, both the Eastern mink and the darker Japanese variety, is used for coats also and especially for the dressy garment of fancy cut.

Caracal and pony skin are both extensively used for both plain and fancy coats and are lavishly trimmed with braids and cords. Both muffs and neck

## Fashionable Furs



FUR coats will be more fashionable than ever this coming winter. Long coats and evening wraps of Hudson seal are to be enormously popular. This is a perfect imitation of real sealskin, whose prices have of late years become so extravagant as to be almost prohibitory. Besides the handsome conservative models, one of which is illustrated on this page, some of the new styles in these coats show the skirt

scarfs are very large this year. The newest neckpieces take the form of Empire scarfs to be worn draped over the shoulders, crossing in surplice fashion to the back or at one side, where they are gracefully knotted with ends hanging free.

For muffs and shorter scarfs the long-haired furs continue to be very fashionable. The black-dyed foxes and the pointed fox, simulating the more expensive natural silver fox skins, are greatly in evidence. Paris is crazy about skunk skins. These are greatly in favor not only for small furs, but as trimmings, collar and cuff facings and bands on coats and dresses.

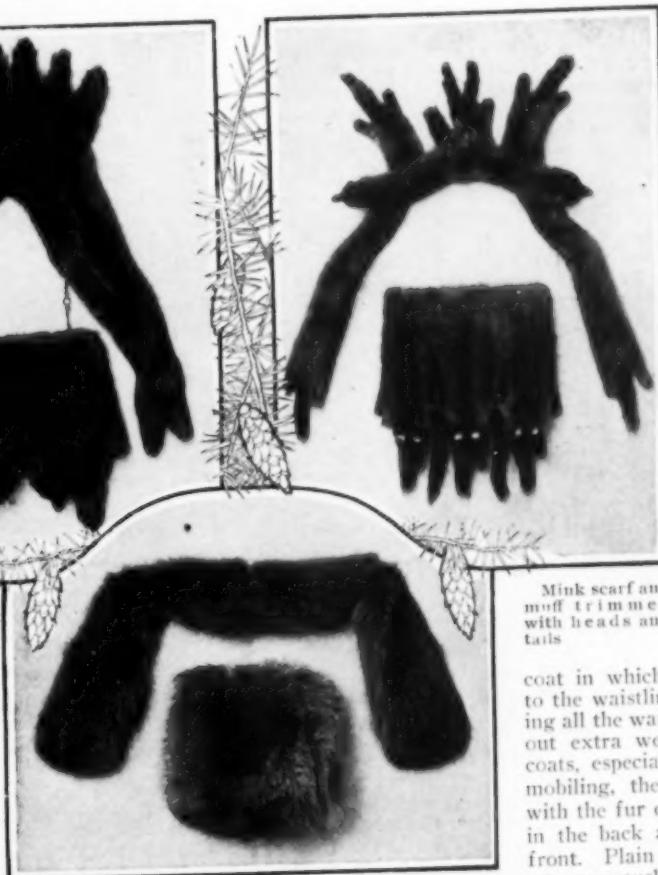
One or two new dyes in fox are promised for the fall and winter. These, however, will be but incidental novelties. The black-dyed, Sitka and silver-tipped fox will all have large vogue.

The furs illustrated on this page are from John Wanamaker, while those on the title page are shown by the courtesy of Revillon Freres.

There are this season many beautiful mink coats shown with carefully worked out border designs, displaying wonderful skill in the manipulation of the skins. The tendency, however, is to use the mink in rather simple design, thus giving full value to the beautiful markings of the fur.

There are, however, some novelty forms which look particularly well in mink; for instance, the Moyen Age coat, with long waist to which the skirt portion is set in rounded panels, the stripes of the fur following the curves in the outline of the skirt sections. Similar designs are worked out in caracal, the rounding panels in this case being edged with braid.

Mink scarf and muff trimmed with heads and tails



A set of pointed fox

Very numerous are the fur-lined coats; the greatest novelty in this line being the coat in which the lining extends to the waistline or hips, thus giving all the warmth necessary without extra weight. In fur-lined coats, especially for use in automobiling, there are new models with the fur extending to the hips in the back and to the knees in front. Plain and brocaded satins are generously used as linings.



## FASHIONABLE MATERIALS FOR WINTER WEAR

In materials there is quite a difference in the sorts used for the garments of the two styles. Two-piece jacket suits are notably in rough effects, serges, diagonals, cords, in mono and two-tone colorings. The dressy three-piece suits are largely of broadcloths and satin cloth, these materials being better adapted for the purpose, as they can carry elaborate trimmings without appearing too bulky.

Rough effects are steadily gaining favor. Cheviot serges, in both plain and mélange effects, are greatly used. Scotch mixtures are taken up by all the ladies' tailors having a fashionable clientele.

Materials designed for use in costumes are serges and cheviots, in colors and weaves like those used in tailored suits—the simple one-piece dresses of tailored type. Then there are English velvets in plain and hollow cords, fine worsteds and worsted and mohair combinations, cachemires de soie, satin cashmeres, voiles, worsted and mohair mixtures, satin meteors, moirés and changeable taffetas and satins. Chiffon over-dresses are a feature in Paris and chiffon is used to form over-dresses or long-waisted bodices, with sash ends or draperies.

Fashionable colors for street wear are dark almost without exception but they are often of that indefinitely soft tone called pastel. The favorite tones are black, wood color, a brownish rose shade, a soft bluish violet tint, a pebbly gray, yellowish green, a deep blue, raspberry red, a dark purplish blue called raisin, a deep red termed Bordeaux and seal brown. These shades run strongly throughout all the materials and trimmings. They are very harmonious and beautiful.

The rose series retain a prominent place in silks, ribbons and dress goods in all foreign fashion centers. In America dull shades of old rose take precedence over slightly stronger tones of rose, which are doing well in retail centers where the general taste is not educated up to the beauty of pastel colors.

Greens closely allied to résédas, but materially softened in tone, show up well in evening fabrics of all sorts, and are invariably selected in expensive materials where the color range is necessarily kept down to a narrow margin.

The materials used in most of the new gowns that have just been brought over from Paris are black satin crêpe meteor, changeable taffeta, moiré antique, velvet, cachemire de soie, silk serge, satin cashmere, Permo (a combination of mohair and worsted), fine French serge, snowflake close-sheared zibeline, wide-wale cheviot, camel's-hair cheviot and mélange homespun.

The great popularity of jet throughout the summer and early fall indicates that it will have new triumphs in the autumn and winter. Jet garnitures seem assured of general acceptance and a large percentage of the handsome new trimmings already imported show jet in combination if the design is not entirely worked out in jet.

Jet and gold, jet and silver, jet and steel, jet and crystal, all are represented, and superb embroidery designs in color show touches of jet introduced into the design. Openwork or network foundations formed of tiny bugles strung together are used for wide bands on which heavy jet designs are applied. The amount of deep gray metallic trimmings in aluminum augurs well for the autumn and winter popularity of the dark grays, and a new shade of this color named coal-dust has found a ready acceptance.

**A** GREAT many mixed cloths, homespuns, Scotch mixtures, mélanges, etc., are used to make the new walking gowns this season. Homespuns in dark tones showing knots of bright color are favored both in suitings and cloakings. Under the head of mélanges are seen the old-fashioned snowflake pattern in which flecks of white are sprinkled thickly over a dark ground. Soft surface suitings of all sorts are popular. Among the most fashionable of these are silky diagonals, zibelines and many new weaves in serge. There is a marked tendency toward wide-wale patterns in serges, though very fine serges are also being used for making rather dressy three-piece suits.

Very smart also are the new camels'-hair suitings. The zibelines that find the greatest favor are closely sheared and have practically all the virtues of the ever beloved broadcloth but are much more of a novelty.

Silk cashmeres that come about two yards wide, fine worsted and mohair mixtures and satin cashmere are greatly used at the present moment for handsome winter gowns of the dressy variety as are also chiffon cloths, but these are mostly employed in combination with other materials.

Something entirely new are the changeable silks and satins. These are shown in a very wonderful assortment of colors. Many new effects in Jacquard silk have also appeared in the market. Silks of this sort are especially adapted to the Louis XV and XVI styles that the great Parisian couturiers are working so hard to bring in. Satins and satin meteors are also extremely popular.

Three distinct types of moiré are being used by leading Paris houses. One of these is an Ottoman cord of rather coarse weave with strongly defined antique markings. Another is a fine cord two-tone Ottoman with antique markings, and a third is an extremely light-weight taffeta moiré, showing very faint water markings in striped patterns.

Brocaded silks are extensively shown. They are particularly well thought of, as a high-class novelty, when interwoven with metal threads, both gold and silver being used with all colors. These materials had a great vogue in Paris last winter, and are expected to be very popular here this season.

Velvets are enormously popular in Paris. Some novelty stamped velvets are being brought out, but thus far the patterns of these are closely guarded secrets.

Two classes of velvets are coming up for consideration with Paris houses, one the fine, all-silk velvet, the product of French manufacturers, and the other the cotton velvets or veleteens, the product of English mills. These latter have in recent years been brought to a high degree of perfection, and in beauty of texture and color tones are quite equal to the more expensive all-silk varieties. The two fabrics serve for two distinct purposes, the all-silk velvet for the dressy evening costume and wrap, and the English velvet for the simple one-piece dress and the mannish tailored suit.

## The Latest French Millinery



Large turban of Hudson seal and velvet trimmed with brown willow plumes

Cavalier hat turned up sharply at one side and trimmed with a flat gold rosette and white willow plumes

One of the very latest French hats of brown moire trimmed with fur

THE new hats that have just been sent over from Paris and all the New York creations copied from French models are every day growing more and more picturesque. As the season advances one sees less and less of the grotesque millinery that was brought out in the early fall.

The familiar Gainsborough type of picture hat is more prominent than ever in millinery fashions. It is shown in enormous size in brim, crown and height. Fine silk velvet is used as a covering for the entire shape with crown drapings of various new effects and materials in novelty bands. With handsome ostrich plume trimmings these hats are as near perfect as any type of hat ever created. In the development of such hats large quantities of material are necessary, owing to the exaggerated size of the shapes, and the trimmings used must be of the highest quality or else the whole effect of the hat is lost.

This will make millinery more expensive than ever.

The long, sweeping, graceful lines of the Gainsborough appeal to women always and the rich character of the

hat makes it a favorite for the most dressy occasions with those women who can afford to adopt it.

Many closely-draped turbans of Turkish character are shown. Some odd things in this line appear among the models, draped crowns of velvet, more or less of beret character, rising high at back and left side but of very moderate height at the right side, where an aigrette or other ornament is posed.

These turbans come well down over the face and are worn in rakish poses, giving an extremely chic and dashing effect. They call for a considerably different style of hair-dressing from that to which we have become accustomed.

For the trimming of these turbans some jet is employed, but the higher style calls for metallic effects in somber shades.

In trimmings great quantities of straight aigrettes of all kinds are seen and paradise aigrettes are also smart. Ostrich feathers are enormously popular, both the long plumes and the shorter ones, the latter being employed in pompon effect on the large Cavalier hats.



Turban of black velvet and jet trimmed with a big bunch of aigrettes, from Kurzman's, and ermine set from Revillon Freres

Velvet hat with crown draped with gold tissue, from Kurzman's. Empire scarf and muff of mink and ermine from Revillon Freres

## Colors and the

By ANNETTE

A CORRECT choice of color has more to do with a woman's appearance than most people imagine. The wrong shade will make the prettiest complexion appear sallow and faded, while a becoming tint will often make a plain woman look most attractive.

It is not everyone who understands how to choose the right colors. Most ladies are apt to be too much swayed by decrees of fashion when selecting shades for a new hat or dress, perfectly regardless of the fact that these same fashionable tints may be most unbecoming to them. Pink, in soft rose shades, is as becoming to blondes as to brunettes. No other color, white excepted, seems more fit or as fit for an evening gown. The greater number of white and pink toilettes at a ball, the more lovely and brilliant is the whole effect. It is never safe, however, to bring pink too close to the skin. It needs the softening touch of white laces or chiffon, no matter how ivory-white may be the neck and shoulders, bust and arms.

Blondes with clear complexion and good color always make a becoming choice when they select Nile green. Yellow is emphatically a brunette's color, but there are blondes who do wear it enchantingly, but they are rare. Light blue is also a brunette's color, though preeminently belonging to all blondes. Brunettes should remember that all tints of yellow which enter into a color make them fit for their choice, as an ivory white instead of blue white, as tea-rose shades, maize, pale corn, or chamois, or straw colors and butter shades.

Brunettes are all supposed to be able to wear reds becomingly, but this is far from the truth. Heavy red materials, like cloths, serges, etc., are most trying to nine brunettes out of ten, while all of them would look lovely in soft red tulles, mousselines, nets—anything light and airy, in fact. Women having hair with warm, reddish tints have lavender for their embellishment as well as white and black. Pinkish lavender is their especial shade, as it whitens the skin.

Golden-haired blondes are more beautiful in black tulle, than in any color whatever. It gives an air to their beauty, which is indescribable. Silver grays and other pastel shades of gray become peculiarly lovely upon women with chest-



## Complexion

CHARPENTIER

nut hair. Something deeply penetrating in tenderness seems to be the effect produced by these dove and cloud colors upon the beauty such women possess. They seem to touch the heart, while the brilliant colors dazzle the eye. "Black suits the fair," a poet tells us. It is the thinnest color a stout woman can wear; indeed, the woman who wears black to best advantage is she who is stout and has black eyes and black hair. It is well known that in gowns of certain colors flesh seems to shrink; in others to expand.

A subdued shade of blue, heliotrope and olive green, with black, of course, are the colors under which flesh seems less ostentatious, while Wedgwood blue, pale gray and almost any shade of red are to be avoided. Mauve and the highest shades of green are the two colors that in decoration about the throat and shoulders are especially helpful in diminishing the effect of flesh. White makes a woman look innocent, winsome and classic. Clear white is for the blonde, cream white for the brunette. Is it not the woman in white who has all the attention, and the wide-eyed young thing in white with a blue ribbon who captures all the beaux?

Thin, sallow women should avoid black. Navy blue is by no means kind, but deep, rich dark red, strong golden brown and reddish tan are good, and so are warm, deep grays. The colorless type must especially beware of bright vivid tones of any color, and select those in delicate coloring in order to bring into relief any remaining freshness of tint in hair or eyes one may still retain, but which an all too fresh-looking shade would totally eclipse.

Dove-gray, ivory and soft old blues are charming for this type of woman, if not too stout. Dull-black materials and velvet, relieved by old ivory lace about the bust, will be the wiser choice for those inclined to embonpoint.

More often than not the middle-aged woman adopts black, not so much because she thinks this somber color suits her as on account of the fact that it is generally considered correct for women of her age. If the average woman only knew how black proclaims every fading hue, ruthlessly shows up each line and wrinkle, increasing four-fold even the faintest tint of sallowness in the skin, she would not, perhaps, be so fond of it.

## INASMUCH

By P. N. C. K.

A STRANGER passes this way at night  
When the earth is laid to rest;  
He pauses before each cottage door  
Like a long-expected Guest.  
Is it only a ray of the white moonlight  
That falls on the dewy ground?  
Or is it the gleam of a kingly Robe  
That sheds such a radiance round?

He pauses before each cottage door  
When the silence is still and deep.  
There are souls that work and souls that rest,  
And souls that must watch and weep.  
Is it only the track of the children's feet  
That has furrowed the roadway there?  
Or is it the print of a pierced Foot  
That was heavy with human care?

Then to those who weep and to those who sleep,  
And to those who watch and wake,  
There comes the touch of a tender Hand  
For a suffering stranger's sake.  
Is it only the breath of the balsam pine  
That is filling the midnight vale?  
Or is it the balm of a healing calm  
That sweetens the perfumed gale?

For a stranger came to these gentle souls,  
And a sick heart craved for rest;  
They gave her their love and they gave her their care,  
And they gave her of all their best.  
Is it only the wind in the waving pines,  
Or the sound of the distant sea?  
Or is it the voice of the Stranger Guest:  
"Ye did it unto Me"?

## Picturesque Winter Bonnets for Little Folks

**I**F PRESENT indications count for anything, this is to be a season of bonnets—not for grown-ups, be it understood, but for little folks. Fancy bonnets of felt, beaver, velvet, bearskin, etc., are being shown in great quantities at all the really fashionable millinery houses. Many of these are very oddly shaped, but they are so picturesque that they are becoming to the average child. Most of these are trimmed with bows or choux of ribbon in some light or contrasting color. Small feathers are used on some of the more expensive models and occasionally fur trimmings are seen.

Bonnets to match the

Feathers of all kinds promise to be very popular for children's wear. In trimmings, such as wings and fancy feather effects, bigness characterizes many of the novelties. Wings, as everybody knows, are unusually large, and this adds to their cost.

Some very smart broadcloth coats, almost duplicating those worn by women, are being shown for little folks. These have the fronts overlapping the backs below the hip line, giving the long-waisted effect which is now so popular. A few have the pleated skirt effects and many are made with the belt coming considerably below the waist, which is far more adapted to children than for



Dutch bonnet of soft red felt with a pleated crown. It is trimmed on each side with flat rosettes of satin ribbon



Dark-red beaver trimmed with satin ribbon



Dressy little bonnet of white corded silk trimmed with rosettes of ribbon and tiny pink rosebuds

coats are made up by some milliners and are selling well. For the older girls they are making up some pretty hats in soft felts and beavers, as well as some small hats for little boys. The demand for the latter, however, is always limited during the cold winter months.

For older children a large variety of picture hats are worn, and these have the same upward roll to the brim as is now so fashionable for women's wear, but the crowns are not nearly so high.

During the summer many of the smartest large hats for children have been very lightly trimmed. Whether this whim will endure remains to be seen, but among the new models we find an echo of it and also of the summer's tendency to pose the trimming upon the right side instead of upon the left, the high rolling brim on the left side being used to give character to that side of the hat. One very good-looking model hat has a wide, moderately low draped crown of velvet and a rather wide brim of velvet bordered both on under and upper side by a wide band of handsome Venise lace. This brim turns up sharply against the crown on the left side and there is no trimming other than the lace band.



Peter Pan hat of brown beaver, trimmed with a brown satin ribbon and brown tassels

older women. The sailor-collar idea is also well thought of, as it is also very youthful and becoming to children. The shield effects are also among the popular models.

Quite a number of the fall and winter coats have collars, cuffs and revers of imitation fur. Many of these coats are fastened with frogs instead of buttons and look very smart. Others have loops of cord and jet buttons.

While broadcloth is very largely employed, serge is much used, particularly the wide-wale effects. Cheviots and fancy mixtures are also being made into smart coats. Pile fabrics are by no means neglected, and carcal, bearskin, plush and velvet are being made into the very smartest little models.

Another smart model coat for a little girl is of gray broadcloth. It has the front cut to overlap the sides to give the elongated waistline. Still another is of pale-blue broadcloth with cuffs and shawl collar of otter and fastened down the front with frogs. A third jaunty little coat is of bright-red broadcloth trimmed with astrakhan, while brown cloth is adorned with beaver and lightly braided in brown silk and fastened with big bronze buttons.



She hurried to where the child was and gave a little scream of fright

**J**UDD did not mind staying after school, in fact he was glad to have a longer time in which to plague Miss Richly. Judd had an abnormal sense of humor and it amused him to drive "Teacher" into a fit of helpless anger. Now and then he peeped at her from behind the battered covers of his geography in which, with an industry beautiful to see, he had been studying the map of Asia—upside down. The room was very still except for the drowsy buzzing of the flies on the low whitewashed ceiling and an occasional chuckle from Judd, who observed with great satisfaction how worried and pale Helen Richly's face grew as she stood at her desk sorting papers. She was almost pretty just then, he thought, with the warm sunshine falling on her sleek little head, and at that moment he felt that he would have really liked her had she not been his teacher and boarded at his house. Weren't three girls enough to torment him without having her around, too? And then she had no spunk—was actually afraid to pick up a tead.

He gave a snort of disgust as he closed his geography with a bang and looked out of the window, his fingers fairly itching to peg a stone at a sanctimonious old robin perched on the school-yard fence. He especially hated robins just then for he was sure Miss Richly was going to "jaw" him for knocking down the robin's nest in the old apple tree at recess. Maybe, though, she was "sore" because during the reading hour she had spied him exhibiting the tail of the red squirrel he had shot last summer. Or perhaps she had kept him after school only to declare for the tenth time that term that she would surely tell his mother how he was behaving. He grinned at the magnitude of the threat. His mother wouldn't dare to touch him, and as for any of his sisters—well, let them just try!

"Teacher" began to tidy up her desk and nervously hummed a tune. Judd thrust his hands into his pockets and whistled "We won't go home till morning" with a jaunty air of indifference. This new outrage, for Helen had repeatedly forbidden whistling, stung her into action. She threw the papers down and began:

"Judd!"

"Huh?"

"How many times have I asked you not to answer me that way?"

"I don't know." Judd appeared to be absorbed in anxious thought for a moment. "About forty-four and one-fourth times," he declared conclusively.

"Judd, I won't have you act so! I won't!" Her weak mouth trembled and her eyes looked large and frightened. "You're the oldest boy in school and if you're bad the

## How Helen Made Good

By ELMA C. EHRICH

others will be too. I shall certainly speak to your mother tonight, although I suppose other people have told her how rude you are to me. I shall certainly speak to her."

Judd grinned with a sardonic gentleness which was maddening. He had heard those words before. That grin moved Helen to attempt to do what she had often denounced as "brutal and degrading."

"I told you once before," she faltered, fingering her ruler, "that the next time I caught you torturing animals I would punish you, and I meant it."

Judd concluded she had found out about the robin's nest and sighed.

"I'm sick of making you stay in. It doesn't do any good. I'll have to try something else. Come up here."

Judd shifted up to the desk with a bored smile faintly illuminating the dark patches on his dirty face.

"Hold out your hands," commanded Helen.

Judd dug them deeper into his pockets.

"What do you think you're going to lick me for?"

"At recess I found a lot of flies on your desk with their wings and legs pulled off. No one else would have done such a hateful thing. Do as I tell you and hold out your hands. I don't want to hurt you but I have to."

"No, you don't have to hurt me," was Judd's obliging comment. "I remember," he added in a reminiscent tone, "how Miss Crag—she taught here three years ago—tried to lick me and she didn't try again. I ain't going to have no woman hitting and bossing me. There's enough women at home to plague me."

"Do as I tell you," she exclaimed. "Right away, too!"

"It's about chore time," remarked Judd irrelevantly. "I must be going. And I'll have as much fun with flies as I please. Ma, she says you're daffy over animals and being afraid to hurt 'em. And you're afraid to lick me, too, so I'm going."

But Helen was at the door first. "Don't you dare go," she began, and then broke down completely with "Oh, you're a coward! You wouldn't dare to treat me so if I were a man. What a mean coward you are!"

Her words came like a blow in the face. He tried to laugh but failed. He hated her for taking such an advantage. Had a boy called him a coward he would have knocked him down. Now he stood helpless.

"If you was a man," he said with a gulp, "I'd fight you for saying I'm a coward when I ain't. It's you who's afraid to go near a horse account o' being kicked, or to touch a snake. If you was a man I'd mind you, not 'cause I was afraid of you, but because you weren't a coward and was worth minding. But you aint got no nerve. You let me talk and do as I please and you dassent do nothing, when a man would lick the stuffing out of me. You show me just once you're not a coward—just make good once like a man and I'll—I'll clean your shoes for you. But fuss! You're like the rest of em. Crying now, just like Kit and Madge and Anne, crying or scolding."

Helen dropped the ruler and groped for her desk. Her tears blinded her. "Go home," she choked. "I wish I could hate you but I can't."

Had Judd been older he might have been touched by her weakness, but if he had any chivalry in his make up, it had never yet come to the surface. So he left without a glance at Helen, and she remained to cry away her shame as best she could.

"It has always been this way," she sobbed. "I couldn't get a good school because I was afraid to talk right out in Institute and show what I knew. I couldn't keep my position in the store because I got so nervous waiting on strangers. And now Judd will act worse than ever and the rest will be bad and I'll lose the school and can't ever get another one. Just because I'm fond of animals Judd thinks I'm silly. Because it would have half killed me to whip him he thinks I'm afraid and I'm not. Yes, I am! I'm a coward just as he said. And he told me he'd mind me if I made good!"

"Hello!" called a cheery voice. "Are you there yet, Miss Richly?"

Helen mopped her face and went to the door. Young

Jim Clark, who lived across from the schoolhouse, had driven up to the gate. A tall, loosely-strung man was Jim, with eyes and mouth which made women trust and children love him.

"I saw the door open and was sure you weren't gone," he explained, evidently more interested in the two lines than in her tear-stained face, for he never looked up. "I'm going your way. Shall I take you home?"

"Yes, I'll get my hat."

She was back in a moment, but before she got into the buggy she looked the horse over with an anxiety which made Jim smile though he felt worried about her eyes.

"I guess Dexter won't run away," he assured her. "Though he's pretty frisky. Just broke him this spring. Maybe you've seen me ride him past the school?"

"Yes. You go so fast I'm afraid you'll get hurt some day."

Jim was pleased at her solicitude and smiled down at her, wishing she did not look so pale and worn.

"I guess you're not used to horses."

"No, I'm afraid of them. I never had much to do with horses at home. We live in a small town, mother and I. She's nervous like me. We're both afraid of things. I suppose I'm a regular coward." At the memory of Judd's tone when he used the word her eyes filled with tears and she fumbled frantically for her handkerchief. Jim throttled a well-intentioned desire to swear.

"What's the matter with you and Judd?" he asked awkwardly. "I heard the Bemis boys say he gave you a lot of trouble. He stayed after school again, didn't he?"

"Everything's all right," Helen lied calmly, as she put away her handkerchief with an air of great cheerfulness. "What's the horse's name?"

"Dexter. If you want me to I'll teach you to ride some day."

"Thank you, but I'd rather not. I'm afraid of horses. How's your mother?"

"Pretty weak. Hasn't been out of bed since Sunday. Her rheumatism bothers her. Come over and see her."

"I will."

They had reached the Thomas farm and she trembled at the thought of meeting Judd at supper. How amused he would be at her red eyes.

"Thank you for bringing me. I was pretty tired."

"See here, Helen," stuttered the man as he stopped the horse. "I don't like to have you get so tired. I think a lot of you. I've only known you a few months, and I'm not what you'd call educated, but—say, little girl, school teaching is too hard on you—the long walks and such toughs as that Judd. Stop teaching next term and—see if you can't teach me something."

He stopped, out of breath, after the longest speech he had ever made. Helen gave him a wan little smile as she opened the gate.

"I lo— like you very much. But I'm going to do something worth while before I stop teaching. I'm not going to have folks think you've married a failure. I'll 'make good' first!"

"And when you do?"

"Ask me again."

Jim watched her walk rapidly to the house. Then he slapped the reins on Dexter's back and sighed a little.

"Gid ap, Dexter boy," he said. "She's the woman for me, an's got grit but she aint been showing it yet. Hurry up, old man, or we'll never get to town. My, but I'm glad it's over."

Helen found supper ready and Mrs. Thomas and Judd's three sisters at the table. Judd stood at the sink washing his face with much splashing of water but without any visible benefit to his complexion.

"Why was Judd so late?" was Mrs. Thomas's first question. "Been bad again, has he?"

"I'd rather not talk about it now," answered Helen, helping herself to a biscuit. Then she caught Judd's eye and remembered how she had threatened to tell his mother. But she was afraid to do it, her frail, tired body shrinking from further wrangling.

"I'm not hungry," she mumbled, and almost ran from the kitchen into her own room. There she threw herself on the bed, but she did not cry—she was too wretched for tears.

"I'm afraid Jim won't get a chance to ask me," she repeated again and again. "I'll have to give up that school. I haven't the nerve of a jelly-fish."

Meantime Judd was gorging himself upon biscuits and

honey, undisturbed by his mother's fretful questions or the indignant remarks of the girls, especially Anne, who came back from Helen's room with the report that the schoolma'am had a headache and could not eat any supper.

"And the rest of the children wouldn't give her a mite of trouble," she declared. "It's you that's pestering the life out of her. I'd be ashamed!"

"Mind your own business," answered the cherub sweetly. "Any more chocolate cake?"

"I'd give you cake—the way you behave!" snapped Kit, but she brought him the desired article and even went so far as to ask whether he wanted pie. Having thus diplomatically smoothed his lordship's ruffled feelings, she again asked about the latest trouble with Helen.

"Ask her!" Judd jerked a sticky finger toward the bedroom. "Have to have a teacher all day at school and at home too. I'm sick of it. I'm going to milk."

He started to leave the room, hesitated, and then came back to put his arms around Kit's neck. But not with a desire for reconciliation, for he slipped something soft and hairy down the back of her dress and shrieked with laughter to see her wriggle.

"What is it? Is it alive? Oh, Anne, help me get it out. She giggled between a desire to laugh and to cry.

It proved to be the squirrel's tail that Judd had taken to school that day.

"I'll show you," cried Kit vindictively. She ran to the stove, but Judd was too quick for her and wrenched the tail away.

"No, you don't," he mocked. "That's the tail from the first cracker I ever shot. I mean to keep it. Well, I must go and pull pickles," and he started to the barn.

The next few weeks were hard ones for Helen. An intimation from Jim Clark that he could thrash certain young rascals if Miss Richly couldn't, made Judd hate Helen the more. So she was complaining of him to her "beau." She certainly made him sick.

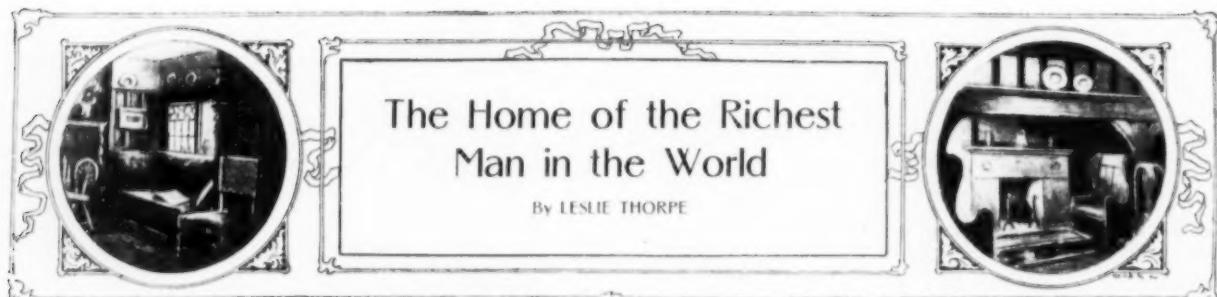
To make matters worse, the other children began to take their cue from Judd, and at that young gentleman's instigation started a sort of miniature reign of terror, which turned the hitherto quiet schoolroom into a hell. She was in daily fear that the director would come to tell her that her services were no longer required, and trembled whenever she heard a team go past the schoolhouse.

One evening little Frank Morrison remained after school to help clean the boards. At the beginning of the term this was a coveted task. Tonight Frank was the only volunteer for the office. Helen's heart was heavy as she bade Frank good night and told him to go home.

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"And I ain't been giving you a fair deal," he said



HERE is always a great deal of curiosity in regard to the way our multi-millionaires live and just what their homes look like, and perhaps, though personally one of the least ostentatious of men, no one excites this feeling in the general public quite so keenly as John D. Rockefeller, the richest man in the world. Mr. Rockefeller has just completed a new home at his beautiful estate at Pocantico Hills, N. Y., where he likes to spend a great deal of his time. When the great Standard Oil man first talked over this house with his architects, Delano & Aldrich, he insisted that they build him a real home and not a rival to some of the over-ostentatious country palaces of our millionairesthat ornament Westchester and Long Island.

The house is built on the very highest point of the two thousand acre estate. It is five hundred feet above the sea level and overlooks the Hudson River. The view is magnificent as it affords a wide extended vista nearly to West Point on the north, while on the south some of the higher buildings of New York City are plainly visible. The architects have followed generally the plan of a Normandy farmhouse, although they have sacrificed other considerations to the physical characteristics of the site. They have sought to make the house appear as the natural summit of the hill on which it stands.

The line of the elevation is carried out in the house and especially emphasized in the towering roof of green slate. This is three

stories high. The material of which the house was built came chiefly from the old stone walls which used to cross the estate. The best of the stone in form and color was selected and it also serves for the terraces. It has the advantage of being weather-stained and thus imparts to the house an appearance of age, which would otherwise have been delayed for years. On the north side of the

house it is six stories, on account of the sharp sloping away of the ground there; but on the south front the main floor of the residence opens directly out to the level of the gardens. The lower floor on the north side has been utilized for a golf room. It opens directly on the private links of Mr. Rockefeller, and it has been fitted with all of the conveniences of a golf club. It contains baths, lockers and

lounging rooms. The remaining part of this floor and the entire floor above are devoted to the household service.

On the main floor, two stories above, which opens onto the gardens of the south side, are the drawing-room, Mr. Rockefeller's office, the hall and music room combined, library and dining-room. All of these rooms have direct

openings to the broad terraces that surround the house. Above are ten sleeping-rooms and eleven rooms for the servants.

All the furnishings of this new house are unostentatious and most home-like in effect. The furniture is the eighteenth century English period. The various rooms show the styles of Sheraton, Hepplewhite and the Adam brothers.

The most striking feature of the rooms,



New house of John D. Rockefeller at Pocantico Hills, N. Y., where he has an enormous estate of two thousand acres



Mrs. John D. Rockefeller's bedroom

as a whole, is the white paneled woodwork, which serves as a background for the various decorative beauties of the period. The walls of the drawing-room are paneled in the plain and ornamental surfaces characteristic of the best of the Adam period. The furniture is made in the Adam manner. The room is regarded as an uncommonly successful exposition of the characteristics of this style. The long rectangular panels are especially typical of the Adam brothers' work, and appear not only in that monument to their genius, Sion House, but in the Earl of Derby's house. The plain panel over the chimney-piece is especially severe, but shows in its decoration all the characteristics of the Adam school. This is shown in the illustration of one of the sitting-rooms, where one can look through an arched doorway and obtain a view of the drawing-room mantel.

The simplicity of this plain panel over the mantel is in fine contrast with the elaborate ornamentation of the chimney-piece, on each side of which are very handsome metal sconces.

The dining-room and living-room or sitting-room have been finished in Chippendale style. A rare feature of the furnishings of these rooms is found in the rugs, which are of solid colors, except for the borders. In the dining-room, the main

They are furnished to a considerable extent with rare old pieces appropriate to the period of the room and carry out the decorator's idea of elegance and simplicity.

Mr. Rockefeller is such a man of affairs that even in his private house he has need of an office of some sort. In the new house it is situated on the main floor. This room is an exception to the white paneling that is used in nearly all the other apartments in that it is finished in oak. The furniture is upholstered in a warm red. The windows are hung with draperies in the same shade and the entire walls are paneled with red oak. On the floor is a deep red rug. An old mirror of the period of Queen Anne hangs over the chimney-piece and on the walls are engravings of well



Music-room in the house at Pocantico Hills

pieces were fashioned after English designs, but the table especially shows the effects of the Chinese lattice ornament scheme that was adopted by Chippendale soon after it was introduced in London, about 1750.

To suggest the work of another noted decorator of the eighteenth century, there is the cupola in the hall or music room copied after that which Inigo Jones put into Ashburnham House in London. This room contains Mr. Rockefeller's famous pipe organ.

The eighteenth century also prevails on the floor above, which is dedicated to the sleeping-rooms. Mrs. Rockefeller's bedroom is finished in the style of the Adams, while Mr. Rockefeller's room is Chippendale. The guests' rooms are equally true to the eighteenth century English decoration.

One of the sitting-rooms that has an exquisite view of the Hudson

known financiers. The whole room has a solid and substantial air of comfort, and when the fire is lighted it is by far the cheeriest in the house.

Over the golf-room is a broad piazza covered with a pergola. William Welles Bosworth, the landscape architect, who laid out the grounds, has also made use of the old stone which provided the building material for the house.

The portion of this first floor not occupied by the golf-room is used for the service quarters of the house, and these are for the most part finished in tiles and enameled brick.

On a level with the formal garden on the south of the house, which it overlooks, is the main floor of the house. Here, as has been already said, are the drawing-room, Mr. Rockefeller's office, the central hall, which contains a pipe organ and serves as a music hall, the library and the dining-room. All these rooms open on the terraces.

The eighteenth-century idea of furnishings has been carried out consistently throughout the house, but a pleasing variation in the several rooms has been obtained by the utilization of the products of the different styles. Thus Chippendale has been used in one room, Hepplewhite in another, Sheraton in a third and the brothers Adam in others. No effort has been made for display. The house has been planned as a home, and ideas foremost in the minds of the builders were simplicity and refinement of detail.



## A Hallowe'en Barn Party

By MARY H. NORTHEM

**W**HEN the young folks first decided upon a party for Hallowe'en, it occurred to one of their number to have it in a barn. But right at that point difficulties confronted them. Most of the boys and girls lived in town, and those fathers who owned stables and hay sheds did not approve of the plan on account of danger from fire. Finally one fond papa gave his consent for the young people to use his big old-fashioned barn, only stipulating that no jack-o'-lanterns, no candles, in fact no lights other than stable lanterns were to be used for illumination inside the barn. By way of consolation he agreed that if the night should prove still, they might have all the lights they chose out of doors, provided they kept an eye on them.

The young people were not slow to accept this offer and committees were quickly organized to take charge of the affair. There were three to look after the refreshments, three to plan the games and entertainment, two to send out invitations, and a hospitality committee of two girls to welcome the guests. All worked together as a decoration committee and through the united efforts of so many workers the

labor of preparation was made light. The committee worked early and late for two or three days preceding Hallowe'en and the result of their toil was most gratifying. Everybody was willing to lend lanterns, to do a share toward furnishing refreshments, to give the use of anything they were asked for, and to offer good advice, all of which the young people accepted and used gratefully with the exception of the advice.

Invitations were sent out to twenty-five boys and girls, and two fathers and mothers were unanimously chosen by the committee to lend proper dignity to the party. A novel touch was introduced in the invitations by using birch-bark cut into small squares in lieu of more conventional note

paper. When these miniature post cards had been decorated with bristling black cats and bordered with cabalistic designs done in India ink, they made most appropriate settings for the little jingle composed for the occasion:

"At Tom's big barn on Hallowe'en  
Your presence is requested;  
There signs and omens will be seen,  
And fortunes will be tested."

Every invitation met with eager acceptance, and the rest is told from my point of view as one of the guests.

It had been previously agreed that we should meet on the evening of the thirty-first and go to the party in a body. As we drew near, the barn loomed up out of the darkness,

made dimly visible by a light which we did not at first understand. This mysterious illumination proved to come from two long rows of jack-o'-lanterns set on tall poles flanking either side of the path which led from the gate to the huge barn doors. The faces were grotesque and comical past telling, and as the pumpkin-heads grinned down at us, the lighted candles flickering within their empty pates, we got in such a gale of laughter that we were hard-



TELLING FORTUNES

BY THE TEA LEAVES

ly ready to enter when the barn doors opened noiselessly and our smiling hosts and hostesses stood there waiting to welcome us.

Even at ordinary times there is something spacious and hospitable about a big, old-fashioned barn with its great central hall, its fragrant haymows on either side, and its grain bins like secluded cozy corners. But for this Hallowe'en night the old place had been transformed into the most entrancing spot imaginable for a party. The floor was carpeted with hay, the walls were covered with the same material, and gay touches of color were given by yellow pumpkins, here and there, and by rosy apples and ears of red corn, which were suspended by invisible strings.

Just where the effect was most artistic were solid masses of crepe paper ribbons twisted into portieres of red, green and yellow and softened by the light of many barn lanterns hanging from rafters and beams. Some, slipped inside of Japanese lanterns, shed a mellow light in unexpected corners, but we liked the very crudeness of the undisguised lanterns that lighted up the roof timbers and discovered to our admiring gaze the pocket-like nests of friendly barn swallows.

Immediately upon entering we were whisked off to our respective dressing-rooms to put in place refractory locks or deposit extra wraps. The ladies found themselves priming before the brightly polished surface of a big tin pan, hung on the wall of a little room partitioned off for the occasion. Meanwhile the gentlemen were conducted to the harness room, where they might lay aside their top coats. Falling into the spirit of the affair we had worn simple but appropriate costumes, old-fashioned sunbonnets and "tiers" of calico being the prevailing fashion among the girls, while blue jeans and broad-brimmed straw hats transformed the boys into very presentable farmer lads.

Our reappearance in the great hall of the barn was the signal for the fun to begin and the "signs and omens" of the invitation commenced to come true at once. In one corner a great basket of rosy apples stood waiting to reveal secrets of the future through seeds and parings. Many wonderful things were learned through the interpretations of the presiding spirit, a bright-eyed girl in clever disguise. The last bit of knowledge having been extracted, however, the apples of the tell-tale seeds were disrespectfully eaten, and the young people flocked off in search of the next excitement. This frequently chanced to be the witch of the tea grounds, who read cups for the young fortune-seekers and never failed to read them aright. The tea, which she served from her big black cauldron, was cold, but its leaves were plentiful and told stories that made the old barn ring with laughter and brought the soberest of us to peer into the cup and find out for ourselves what the fates had written there.

On agreement that only Tom should have charge of the lighted candles, we were permitted to settle that most important matter, "which of the two," and nearly blew our breaths away deciding. Bobbing for apples in tubs of water and pans of flour next attracted our attention and we presented sorry faces before the performance was over. We tried in vain to bite an apple hanging from the rafters, and merriment ran high as we sat in a circle and husked a pile

of corn in search of the traditional red ear, which entitles the finder to a forfeit.

The palmist's wigwam was also a very popular spot. The gipsy fortune-teller was really one of our brightest girls, who had studied enough of the fascinating humbug, if humbug it is, to seem wise indeed to the untutored. Never did her well-developed bump of humor serve her to better purpose, and her earnestness sent us away fully convinced that what must be must be.

Of course we climbed the barn stairs backward and peered anxiously into a bright tin pan in search of our lovers' faces. Great was the laughter as one after another mounted the stairs only to see the image of a docile little donkey or a gentle-eyed calf reflected from a lifelike picture held at the proper angle by a saucy boy.

When we had tired of games, we found comfortable seats scattered here and there. In one corner an old tip cart filled with hay made a splendid resting place; a saw-horse with a saddle across its wooden back invited the boys to friendly scuffles; the largest pumpkin of the season served as golden throne for the wearied palmist; and a strong plank resting on bushel-baskets and cushioned with hay held a dozen of us, while the floor accommodated the rest.

As we sat talking over the events of the evening, a hay-covered screen was suddenly set aside, revealing in one of the gayest corners a table already spread with good things. It was pushed snugly back against the wall and its snowy cover of crepe paper looked all the whiter against gay festoons of red and green, and the bright red apples and corn stuck about in the hay behind the table. Great yellow chrysanthemums were fastened at intervals across the front



PLENTY OF FUN BOBBING FOR APPLES

TELLING FORTUNES BY THE LINES IN THE HAND

and sides of the cover, while a few blossoms were scattered carelessly over the top of the table. Small pumpkins, hollowed out and filled with nuts and raisins, gave a touch of deeper yellow to the table, and a huge jack-o'-lantern, raised slightly above the table and surrounded by a bank of ferns, held the place of prominence in the center. This was made perfectly safe by using a small lantern inside.

While we were admiring the table two of the boys had slipped away unobserved, soon to return in such ludicrous disguise that our only way to learn their identity was to call the roll and see who was missing. We had heard of "pumpkin head" before, but this was our first personal encounter with any of the species.

Singing and story-telling brought the evening to a close, and as we ended our Hallowe'en celebration with "Auld Lang Syne," no one seemed to care that the hour was late.

## Newest Designs for Coats in Broad-cloth and a Suit of Homespun

(See Colored Plate)

No. 3032 (15 cents).—An exquisite dark pastel shade of raspberry-red broad-cloth was most successfully employed in reproducing this new Moyen Age coat model shown on the opposite page. The collar and cuffs of raspberry chiffon velvet is heavily braided with a coarse silk cord, a pretty note of contrast being added by the roll of black satin moiré or velvet on the inner edge of the collar. The buttons are of the mirror velvet. The design is one of the latest importations and shows the low hip line and pleated sections which will be the dominant

feature of the fall and winter coats. The applied trimming-pieces on the back panel may be omitted if desired, and the sleeves may be made with or without the cuffs. Bengaline, faille, chiffon velvet, cheviot and serge are other suitable fabrics. The pattern can be had in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires seven and one-half yards of material twenty-seven inches wide, five and one-eighth yards thirty-six inches wide, four and three-eighths yards forty-four inches wide or three and one-half yards fifty-four inches wide.

No. 3047 (15 cents).—The new fall and winter coats are a decided departure from the plain models which have held popular sway for several seasons past. The one illustrated on the opposite page strongly suggests the semi-Princess dress styles. There is a front and back panel, while the waist and skirt portions are joined at the sides with a belt. Gray broadcloth was utilized in reproducing the model, while cuffs of green velvet furnished a striking and pretty contrast. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires seven and five-eighths yards of material twenty-seven inches wide, five and three-eighths yards thirty-six inches wide, four and three-eighths yards forty-four inches wide or three and a half yards fifty-four inches wide.

Nos. 3058-3059 (15 cents each).—Homespun has been reinstated in popular favor to the great satisfaction of femininity in general because it makes up so smartly and is at the same time durable and inexpensive. It is particularly well adapted to the design illustrated on the opposite page; a pretty weave in a reddish tan with a brown stripe was used. The coat is an attractive new model, suggesting the Moyen Age styles, with the belt at the low hip line. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires five and three-eighths yards of material twenty-seven inches wide, four and one-eighth yards thirty-six inches wide, three and one-quarter yards forty-four inches wide or two and three-quarter yards of the goods that measures fifty-four inches in width.

The skirt (No. 3059) is a unique variation of the deep hip yoke style in that the yoke forms the entire front of the skirt. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires seven and three-eighths yards of material twenty-seven inches wide, five and a half yards thirty-six inches wide, four and five-eighths yards forty-four inches wide or three and three-quarter yards fifty-four inches wide. The width around the lower edge is three and three-quarter yards.



No. 3032—6 sizes, 32 to 42 inches bust measure.

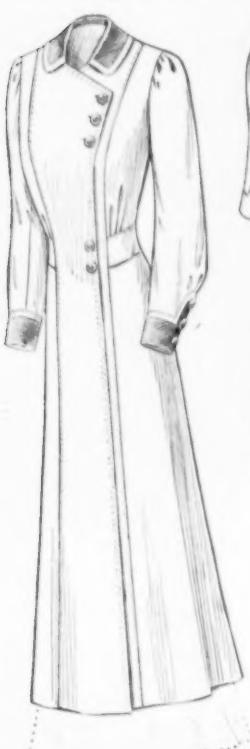


quarter yards of material twenty-seven inches wide, five and one-eighth yards thirty-six inches wide, four and three-eighths yards forty-four inches wide or three and one-half yards fifty-four inches wide.

No. 3047 (15 cents).—The new fall and winter coats are a decided departure from the plain models which have held popular sway for several seasons past. The one illustrated on the opposite page strongly suggests the semi-Princess dress styles. There is a front and back panel, while the waist and skirt portions are joined at the sides with a belt. Gray broadcloth was utilized in reproducing the model, while cuffs of green velvet furnished a striking and pretty contrast. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires seven and five-eighths yards of material twenty-seven inches wide, five and three-eighths yards thirty-six inches wide, four and three-eighths yards forty-four inches wide or three and a half yards fifty-four inches wide.



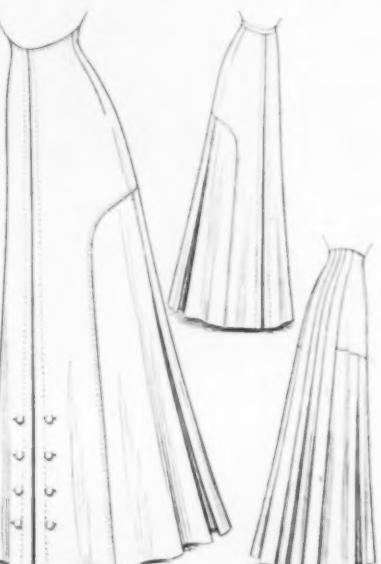
No. 3058—6 sizes, 32 to 42 inches bust measure.



No. 3047—6 sizes, 32 to 42 inches bust measure.



and one-quarter yards forty-four inches wide or two and three-quarter yards of the goods that measures fifty-four inches in width.



No. 3059—6 sizes, 22 to 32 inches waist measure.



3032, LADIES' COAT. 15 CENTS

3047, LADIES' COAT. 15 CENTS

3058, LADIES' COAT. 15 CENTS  
3039, LADIES' FOUR-PIECE SKIRT. 15 CENTS

NEWEST DESIGNS FOR COATS IN BROADCLOTH AND A SUIT OF HOMESPUN

FOR DESCRIPTIONS SEE OPPOSITE PAGE

ISSUED ONLY BY

NEW YORK

CHICAGO

THE McCALL COMPANY

SAN FRANCISCO

TORONTO



ATTRACTIVE AFTERNOON AND DINNER GOWNS

3037, LADIES' OVER-BLOUSE WITH GUIMPE. 15 CENTS  
3022, LADIES' SEVEN-GORED SKIRT. 15 CENTS

3025, LADIES' DRESS  
15 CENTS

3026, LADIES' SEVEN-GORED PRINCESS DRESS  
15 CENTS

McCALL PATTERNS (All Seams Allowed)

FOR DESCRIPTIONS SEE OPPOSITE PAGE

## Charming Afternoon and Dinner Gowns

(See Illustration on Opposite Page)

No. 3037-3022 (15 cents each).—Cashmere in a beautiful grayish sage green was most appropriately used in making this becoming gown. The guimpe was of green and old-gold figured changeable silk. Fancy band trimming in several shades of green and old gold, fancy silk soutache buttons and a crush girdle of dark-green chiffon velvet are the garnitures utilized. The waist is remarkably effective for the small amount of labor required to make it; the fitting, too, will be quite simple. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires, for over-blouse, two yards of material twenty-two inches wide, one and three-quarter yards twenty-seven inches wide, one and three-eighths yards thirty-six inches wide or one and one-quarter yards forty-four inches wide; for guimpe, two and three-quarter yards of material twenty-two inches wide, two and one-quarter yards twenty-seven inches wide, one and seven-eighths yards thirty-six inches wide or one and a half yards forty-four inches wide.

The skirt (No. 3022) is a seven-gored tucked model with an inverted box-pleat at the back. It could be suitably made of cloth, Panama, homespun, serge, cheviot, or the new wide-wale cheviot, as a separate skirt. The pattern can be had in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires seven yards of material twenty-seven inches wide, five yards thirty-six inches wide, four yards forty-four inches wide or three yards if you use the goods woven fifty-four inches in width. The measurement around the lower edge is three and five-eighths yards.

No. 3025 (15 cents).—The new dark pastel blues are being shown in all kinds of fabrics in the prominent shops and the indications are that they are to be extremely popular this coming season. The gown illustrated on the opposite page is fashioned of satin in a beautiful dark-grayish blue, on the pastel order. Silk braid and soutache are used as a garniture. The design is one of real distinction and would make up with equal merit in broadcloth, fine French serge or silk cashmere; for more general wear cheviot, cheviot serge, tweed and homespun are adaptable. The gown has the appearance and fine lines of a Princess dress, but is really a separate skirt and bodice, which makes the fitting much easier. Should one desire to make the dress in one, in real Princess style, it would be no difficult matter to stitch the lower edge of the bodice to the skirt and make the opening at the side-front or side-back. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires nine and a half yards of material twenty-seven inches wide, seven and a half yards thirty-six inches wide, six and a half yards forty-four inches wide or four and three-quarter yards fifty-four inches wide. Width



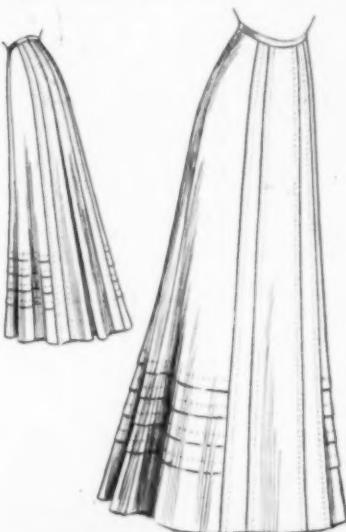
No. 3037—6 sizes, 32 to 42 inches bust measure.



of skirt around the bottom, three and three-quarter yards.

No. 3026 (15 cents).—A charming gown that is suited for dressy and evening wear in particular is illustrated on the opposite page. Nothing in better taste could be selected for a dinner or theater gown than a dress after this

model in silk, cashmere, mull, crêpe de Chine, crêpe meteor or messaline. The design is as becoming as it is simple and can be made without trouble by the usual home dressmaker. A lining is supplied, which serves to improve the fit. The pattern can be had in five sizes, from thirty-two to forty inches bust measure. Size thirty-six requires eleven and a half yards of material twenty-seven inches wide, eight yards thirty-six inches wide, six and three-quarter yards forty-four inches wide or five and a half yards fifty-four inches wide. The width around the bottom is four and three-eighths yards.



No. 3022—6 sizes, 22 to 32 inches waist measure.



Four-Piece Skirt



No. 3025—6 sizes, 32 to 42 inches bust measure.

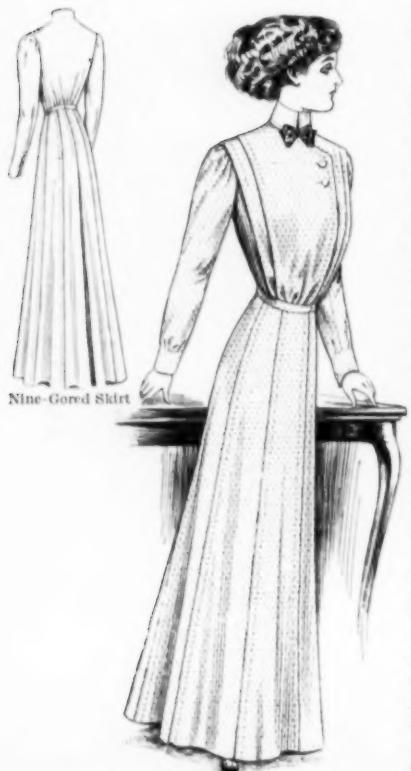


No. 3026—5 sizes, 32 to 40 inches bust measure.

## A Charming Cape and an Attractive Shirt-Waist Dress



No. 3063—3 sizes, small, medium and large.



No. 3054—8 sizes, 32 to 46 inches bust measure.

No. 3063 (15 cents).—The picturesque and comfortable cape has evidently come to stay. No other wrap has been so popular at the sea-shore or mountain resort and none will be so much in demand for evening wear this coming winter. Their great simplicity makes them easy to construct, and in the one illustrated no large amount of material will be necessary. Broadcloth is the favorite medium, with fine serge and satin following closely in point of favor. Exquisite colors also are at milady's command in all of these materials. Gray is perhaps a little more serviceable than the other light colors, and even when selected in a dark shade is still charming. Scarlet and crimson are remarkably attractive and warm-looking for winter evening wear. The cap is in one piece and is fitted at the shoulders with darts. The smaller upper cape may have ribbon drawn through it, which, when drawn together, forms a most fascinating little hood. The pattern comes in three sizes, small, corresponding with thirty-two or thirty-four inches bust measure; medium, corresponding with thirty-six or thirty-eight inches bust measure, and large, corresponding with forty or forty-two inches bust measure. The medium size requires five yards of material thirty-six inches wide, three yards forty-four inches wide or two and three-quarter yards fifty-four inches wide.

No. 3054 (15 cents).—Notwithstanding the vogue of the Princess and Moyen Age dresses, femininity is loyal to the trim, serviceable shirt-waist dress. For fall and winter

wear nothing would be more suitable than a dress of this kind made of a firm silk, light-weight woolen material or mohair. A very pretty tan wool batiste with a brown dot was used for the little frock illustrated. For a working dress nothing would be more serviceable or dainty than a blue and white polka-dot percale. A choice of two sleeves is given as the pattern provides both a leg-o'-mutton and a shirt sleeve. The waist is a remarkably well-cut model and very easy to make. A nine-gored model was used for the skirt. It has a tuck at each seam and an inverted box-pleat at the back. The pattern comes in eight sizes, from thirty-two to forty-six inches bust measure. Size thirty-six requires nine and a half yards of material twenty-seven inches wide, six and one-quarter yards thirty-six inches wide or five and one-eighth yards forty-four inches wide. The skirt measures three and five-eighths yards around the bottom.

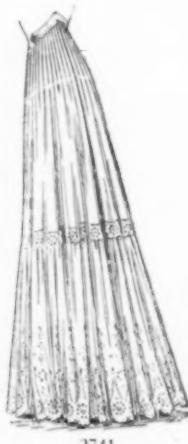
SMOOTH-FINISHED serges, worsteds and serges having a cheviot finish are occupying the first place in the fall and winter selections for materials. Broadcloths are undoubtedly in second place, and it is certain that they will hold this position throughout the coming season.

Rough materials and cheviot serges are making a steady gain in favor and will continue to do so as the season advances. For dressy occasions silk cashmere, satin and messaline will be the most popular fabrics. Ultra-fashionable Paris dressmakers are favoring satins with what is termed a "peach-bloom finish," that is, the luster is materially softened. Moiré silks are dividing honors with bengaline weaves, both being used for outer garments principally.

The medieval effect in costumes has brought into prominence the rich and effective trimmings and garnitures of that period. Many of the novelties are of barbaric splendor, showing a mingling of rich colors.



3057



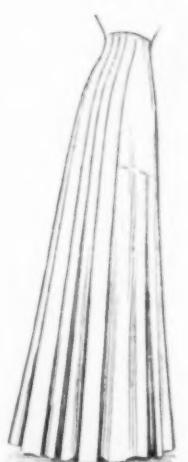
2741



3042



3042



3039

## Dressy Styles for Silk and Woolen Gowns

Nos. 3057-2741 (15 cents each).—An exceptionally pretty and graceful gown made of black crêpe de Chine is here illustrated. The waist is cut in full blouse style and can be made up with a low round neck if the costume is wanted for evening, or if the frock is desired for dressy afternoon functions, it is extremely smart made with a lace yoke as shown in the illustration. A wide band of fancy jet trimming edges the yoke and trims the short sleeves of the material that are completed by rather full undersleeves of black point d' esprit. This design is well adapted for the waists of any simple evening gown and can be made up in all kinds of silk, nun's-veiling, lace, net, satin, etc. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure and requires for size thirty-six, four yards of material twenty-two inches wide, three and one-half yards twenty-seven inches wide, two and three-eighths yards thirty-six inches wide or two and one-eighth yards forty-four inches wide.

The skirt (No. 2741) has seven gores and can either be tucked or gathered at the waist, as one prefers. The pattern is cut in six sizes, from twenty-two to thirty-two inches waist measure, and requires for size twenty-six, eight yards of material twenty-two inches wide, six yards twenty-seven inches wide, four and seven-eighths yards thirty-six inches wide or three and three-quarter yards forty-four inches wide. It measures three and three-quarter yards around the bottom.

Nos. 3042-3039 (15 cents each).—Silk cashmere in a lovely pale shade of rose color made this beautiful dress, but broadcloth, cheviot, fine serge, lansdowne, silk, satin, etc., are just as suitable for its development. The blouse waist has its fulness apparently held in place by a shaped front portion cut in one with the wide girdle effect. It is tucked on each side of this for a short distance below the shoulders and trimmed with a narrow frill of satin ribbon. It has a small round yoke formed of narrow satin ribbon fagoted together and the cuffs of the graceful puffed sleeves are of the same material. The closing is in the center-back. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure, and requires for size thirty-six, four yards of material twenty-two inches wide, three and a half yards twenty-seven inches wide, two and a half yards thirty-six inches wide or one and seven-eighths yards forty-four inches wide.

The skirt (No. 3039) is one of the very latest variations of the deep yoke skirt. It is a four-piece model and can be made either with a slightly raised or regulation waistline as one prefers. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure, and requires for size twenty-six, seven and three-eighths yards of material twenty-seven inches wide, five and a half yards thirty-six inches wide, four and five-eighths yards forty-four inches wide or three and three-quarter yards fifty-four inches wide. The width around the bottom is three and three-quarter yards.

Most elaborate and gorgeous trimmings characterize the winter fashions. Never before has there been such marked tendencies toward extreme effects in dress trimmings. Garnitures, bands and buttons all partake of the barbaric grandeur of the Middle Ages, a period which showed the love of splendor in dress combined with an uncultured and barbaric taste.

The revival of metal effects in embroideries, jeweled incrustations on fabrics, the intermingling of beautiful beads and spangles, all come from that period upon which the eyes of fashion creators are now focused. Not only are these trimmings splendid in coloring and bold in design, but they have in reality, or simulate, the effect of great weight.

Many splendid specimens of these trimmings have been imported. In evening dress particularly will they be a dominant feature.

Of all the new garnitures jet is probably the most popular. From the very finest jet beads to the large and apparently heavy medallions, jet is seen in almost every possible effect. Entire over-dresses of jet are shown and the



3057, Ladies' Blouse Waist  
2741, Ladies' Seven-Gored Tucked  
or Gathered Skirt

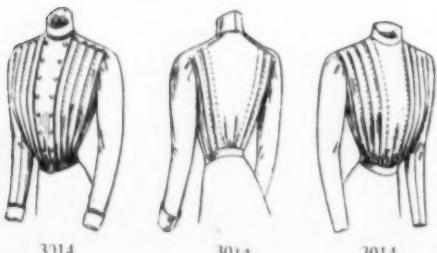
3042, Ladies' Blouse Waist  
3039, Ladies' Four-Piece  
Skirt

jet-covered cuirass or bodice is a novelty shown in all the leading Paris houses. Full-length jet panels for one-piece dresses, jetted collars, shallow yokes and festoon ornaments are all freely displayed in the shops. Combinations of jet with gold are fashionable, the gold sometimes introduced in the form of an embroidery of metal threads.

## Tailored Shirt Waists for Winter Wear



3023, Ladies' Shirt Waist  
3028, Ladies' Shirt Waist  
3014, Ladies' Shirt Waist  
3033, Ladies' Waist



3014

3014

3014

No. 3023 (15 cents).—A very smart and serviceable shirt waist of white butchers' linen is shown in the top figure of the group. This is made with a stylishly-cut yoke, below which the fulness is laid in clusters of tucks, the box-pleated closing being brought up over the yoke to the neck. The back has a box-pleat running up over the yoke to correspond with the front and is tucked in clusters on each side of this. The sleeves are long and are trimmed with tucks and finished with turn-back cuffs of the material. Lawn, madras, linen, chambray, French flannel, albatross or silk can be suitably used for this design. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure, and requires for size thirty-six, three and five-eighths yards of material twenty-two inches wide, three and a half yards twenty-seven inches wide, two and three-eighths yards thirty-six inches wide or one and seven-eighths yards forty-four inches wide.

No. 3028 (15 cents).—Bright-red French flannel with a narrow black herringbone stripe was used for this simple and pretty waist. The three tucks running across the front on each side of the closing at yoke depth form the only trimming, but for all that give the waist a remarkably chic appearance. The back is cut in one piece and has its slight fulness gathered into the waistline. The sleeves are completed in the regulation style with shirt cuffs and a tailored lap. Heavy cotton, linen, silk or woolen materials can be used for this waist. The pattern comes in eight sizes, from thirty-two to forty-six inches bust measure, and requires for size thirty-six, three and three-quarter yards of material twenty-two inches wide, three and one-quarter yards twenty-seven inches wide, two and one-eighth yards thirty-six inches wide or one and three-quarter yards forty-four inches wide.

No. 3014 (15 cents).—This is one of the stylish new tailored waists that close at the side-front. Besides being extremely fashionable, this closing comes as a great relief to many women who are tired of pulling their arms nearly out trying to button up waists in the back. It also possesses another entirely new feature, the sleeves cut in one with the shoulder-piece, which gives the fashionable square look to the shoulders. If not desired, however, this feature can be omitted and the shoulders finished in the usual manner. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure, and requires for size thirty-six, four yards of material twenty-two inches wide, three and a half yards twenty-seven inches wide, two and five-eighths yards thirty-six inches wide or two yards forty-four inches wide.

No. 3033 (15 cents).—Blue and black checked silk was used for this pretty waist, but cashmere, albatross, French flannel, linen or cotton materials can be substituted for its development if preferred. The neck is finished by one of the very pretty and comfortable low collars in sailor effect. This is trimmed with two rows of black silk soutache and adorned with tiny gold buttons. If desired, however, the neck can be completed by a high stock collar, as both are given in the pattern. The front is tucked in slot-seam effect on each side of the center and very prettily trimmed with braid and buttons. The waist closes in the center-back, which is tucked in the same manner as the

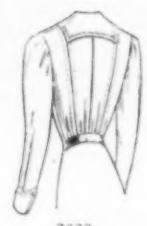
front. The sleeves are long and are tucked for their whole length in slot-seam effect and finished by cuffs. The pattern is cut in seven sizes, from thirty-two to forty-four inches bust measure, and requires for size thirty-six, three and three-quarter yards of material twenty-two inches wide, three and one-quarter yards twenty-seven inches wide, two and one-eighth yards thirty-six inches wide or one and seven-eighths yards if you employ the material that is woven forty-four inches in width.



3023



3028



3033



3014

## Fashionable Coat Dress and Suit of Cheviot



3052, Ladies' Twelve-Gored Princess Dress



3052



3053



3053, Ladies' Coat Suit

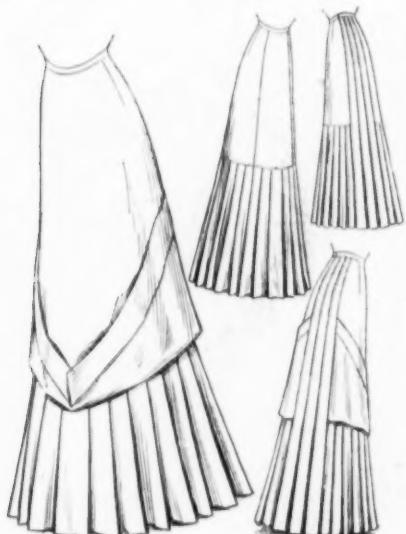
No. 3052 (15 cents).—The new popular cheviot, which is woven in two tones, brown and sage green, was a most attractive selection for this new Princess or coat dress. The trimming was as effective as the material itself; it was of beautiful dark bronze-brown mirror velvet profusely braided with sage-green soutache. The tie of velvet was held in place by a buckle studded with green jade. Brown velvet buttons and loops of brown cord secure the front closing. The dress is shaped by twelve gores, each gore forming a pleat at the seams. These dresses will be very popular this coming winter and can be worn on days that are not extreme without any further wrap than a tippet of feathers or fur. Broadcloth and chiffon velvet would make handsome dresses of this type, while serge, Panama and prunella would be excellent for general wear. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires nine and one-

quarter yards of material twenty-seven inches wide, seven yards thirty-six inches, five and a half yards forty-four inches or four and a half yards fifty-four inches. The width around the lower edge is three and three-quarter yards.

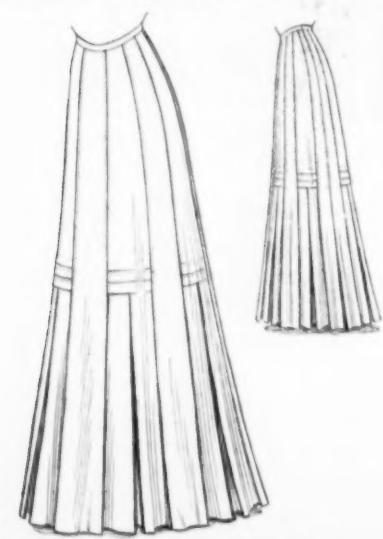
No. 3053 (15 cents).—The new coats are a trifle longer than last year and many of them are made with side-front and side-back seams going into the armholes instead of to the shoulder. The sailor collar, too, is one of the newest features and will be seen on handsome gowns as well as coats and blouses this coming season. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires ten and three-eighths yards of material twenty-seven inches wide, seven and five-eighths yards thirty-six inches wide, six and three-eighths yards forty-four inches wide, or four and seven-eighths yards fifty-four inches wide. Width of skirt around the bottom, three and one-eighth yards.



No. 3050—7 sizes, 32 to 44 inches bust measure.



No. 3040—6 sizes, 22 to 32 inches waist measure.



No. 3024—6 sizes, 22 to 32 inches waist measure.

## Stylish Skirt Models and a Smart Waist

No. 3059 (15 cents).—Though the vogue of the Princess and Moyen Age costumes is almost universal it has not diminished the popularity of the practical shirt waist materially. The one-piece dresses may suit all the purposes of a dressy garment for afternoon, visiting and dinner wear, but it cannot take the place of the trim shirt waist and skirt for business and general occasions; one reason being that the waist, which comes in closer contact with the skin than any other part of the garment, when separate like a shirt waist, can be washed and boiled and so be made hygienically clean and dainty. And so long as womankind admires daintiness, comfort and convenience, just so long will the shirt waist be in demand. The design illustrated is remarkably pretty and becoming and requires no unusual skill in the making. Light-gray wool batiste was selected in this instance, but taffeta, peau de soie, French flannel and the usual wash fabrics would be equally suitable. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure, and requires for the thirty-six size, three and three-eighths yards of material twenty-two inches wide, two and seven-eighths yards twenty-seven inches wide, two and one-eighth yards thirty-six inches wide or one and seven-eighths yards forty-four inches wide.

No. 3049 (15 cents).—The woman who cannot be suited in her choice of a skirt must indeed be hard to please. Never has there been so wide a range of styles as at present; the plain gored skirt is seen, the gored model with pleats in various arrangements is in vogue, not to mention the pleated models with deep yokes and pleated insets alternating with plain gores. These alone do not seem to satisfy Dame Fashion, and she is very busy bringing the tunic and other draped skirts into a prominent position. Paris has given them a warm welcome because of their artistic lines and picturesque effect. The one illustrated is one of the most attractive French models. The foundation skirt is of lining or silk, while the pleated lower portion and tunic are of the dress material. The closing is at the left of center-back. The usual pliable woolen dress materials, such as serge, cashmere, Panama, broadcloth and cheviot, are well adapted to the mode, also silk cashmere, crêpe de Chine, messaline, etc. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires for skirt without over-drapery, five and a half yards of material thirty-six inches wide, four and one-quarter yards forty-four inches wide or three and five-eighths yards fifty-four inches wide; for over-drapery, three yards of material thirty-six inches wide, two yards forty-four inches wide or one and one-eighth yards fifty-four inches wide. The width around the lower edge is four and three-eighths yards.

No. 3024 (15 cents).—Here is one of the prettiest of models with pleated inset sections of flounce depth. Every alternate gore is plain and forms a box-pleat in the lower portion of the skirt. In all there are thirteen gores. The closing is at the center-back, between the two box-pleats. Cheviot, serge, broadcloth, prunella, homespun and the new worsteds and tweeds could be appropriately employed. With a suitable waist selection a charming costume could be made. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires eight and a half yards of material twenty-seven inches wide, five and seven-eighths yards thirty-six inches wide, five yards forty-four inches wide or four yards fifty-four inches wide. The width around the bottom is five yards.

THE zibeline cloths are being pushed for winter use, and one of the loveliest of the new woolens is a cachemire cloth woven of cachemire wool, and in its soft richness holding a slight suggestion of the zibelines. This material is expensive, as are the handsome grades of zibeline, but it is of double width.



3027



2856



3048



3055



3027, Ladies' Waist  
2856, Ladies' Five-Gored Skirt

waist has a very unusual front closing, the feature of which is also carried out in the sleeve. The back is plain except for the Gibson tuck at the shoulder. This design would also be very pretty indeed made of one of the new wide-wale cheviots and trimmed with braid and buttons. The pattern can be had in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires three and seven-eighths yards of material twenty-two inches wide, three and a half yards twenty-seven inches wide, two and five-eighths yards thirty-six inches wide or two and one-eighth yards forty-four inches wide.

The skirt (No. 3055) is a well-cut seven-gored model with a single pleated inset at each side of the front gore. The back closing may be finished with an inverted box-pleat or in habit style. The pattern is cut in eight sizes, from twenty-two to thirty-six inches waist measure. Size twenty-six requires six and three-quarter yards of material twenty-seven inches wide, three and seven-eighths yards thirty-six inches wide, three and one-quarter yards forty-four inches wide or two and seven-eighths yards fifty-four inches wide. The width around the lower edge is three and a half yards.

## A Broadcloth Visiting Gown and a Morning Dress of Worsted

Nos. 3027-2856 (15 cents each).—This handsome dress model made a rich and most distinctive visiting gown when reproduced in dark dove-gray satin-faced broadcloth embroidered with gray cord in the same tone. A dainty chemisette of cream-white Valenciennes and Cluny lace afforded a charming tone of relief to the otherwise rather somber coloring. A very pretty feature is the band trimming cut with tabs, which offer an opportunity for securing the front of the waist effectively with fancy buttons. The pattern is cut in six sizes, from thirty-two to forty-two inches bust measure. Size thirty-six requires four and one-quarter yards of material twenty-two inches wide, three and five-eighths yards twenty-seven inches wide, two and a half yards thirty-six inches wide or two yards forty-four inches wide.

The skirt (No. 2856) is a graceful five-gored model. The front gore has extensions at the bottom, which are laid in pleats and fastened under the extension on the upper portion of the side gore. An inverted box-pleat finishes the back closing. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires six and one-quarter yards of material twenty-seven inches wide, four and three-eighths yards thirty-six inches wide, three and three-quarter yards forty-four inches wide or three and one-eighth yards fifty-four inches wide. The width around the lower edge is four yards.

Nos. 3048-3055 (15 cents each).—Very pretty new weaves in homespuns and worsteds are being shown by the large houses and a wide popularity is prophesied for them and kindred rough weaves. A pretty tan and brown mixed worsted with a brown cross-stripe was effectively employed in developing this attractive morning or business dress of the shirt-waist variety.



3048, Ladies' Shirt Waist  
3055, Ladies' Seven-Gored Skirt

## Attractive Models for Home Dressmakers



No. 3015—8 sizes, 32 to 46 inches bust measure.

of the same color. A skirt of olive-green chiffon velvet had a tunic of crepe meteor in the same tone. An exquisite gown of peacock-blue satin with skirt on this style was almost entirely covered with embroidered black silk net; a deep fringe hung from the front edges of the tunic almost covering the pleated flounce and not showing too much of the blue satin. The skirt and tunic close at the left side. The pattern comes in six sizes, from twenty-two to thirty-two inches waist measure. Size twenty-six requires eight and three-quarter yards of material

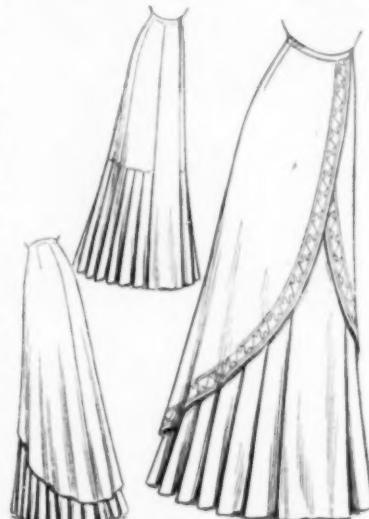
twenty-seven inches wide, six and five-eighths yards thirty-six inches wide, five and three-quarter yards forty-four inches wide or four and a half yards fifty-four inches wide. The width around the bottom is four and a half yards.

No. 3038 (15 cents).—Here is one of the neatest of skirt models; it is cut in seven gores, which have extensions at flounce depth for laying a pleat at each seam. The girdle and extended front panel give the effect of a high waistline; however, if the regulation waistline is preferred the front gore may be cut off at the top and a regular belt used. The model is of excellent cut and fit. A serviceable skirt on this shaping was made of dark-blue diagonal cheviot. The pattern comes in eight sizes, from twenty-two to thirty-six inches waist measure. Size twenty-six requires six and a half yards of material twenty-seven inches wide, four and one-eighth yards thirty-six inches wide, three and three-quarter yards forty-four inches wide or two and seven-eighths yards fifty-four inches wide. Width of skirt around the bottom, three and three-quarter yards.

No. 3040 (10 cents).—The Moyen Age vogue has not changed the prevailing fashion in sleeves but it has contributed a new addition, namely, the sleeves which are full just above the cuff. It has also made fashionable the long bishop sleeve with the narrow cuff, which promises to become the sleeve par excellence of the lingerie waist and kindred dressy blouses. The full bishop sleeve may be tucked or gathered at the top. The cuff, in accordance with the latest edict of fashion, is much shallower than has been worn for several seasons back. The second illustration heralds the return of the double sleeve. A regular bishop model is used for the undersleeve, which is usually made of chiffon, net or soft silk, while the upper sleeve is of the usual dress materials. The third is a regular leg-o'-mutton sleeve, the lower portion of which is made of allover lace, net or contrasting material in gauntlet effect. The pattern is cut in three sizes, small, corresponding with eleven or twelve inches arm measure; medium, corresponding with thirteen or fourteen inches arm measure, and large, corresponding with fifteen inches or larger arm measure.

No. 3015 (15 cents).—A separate waist of silk, crepe or satin is a convenient adjunct to every woman's wardrobe. Occasions are always presenting themselves when a waist of this kind with a suitable skirt solves the problem of what to wear. A strikingly pretty waist could be made of sage-green messaline or satin cashmere, with a vest of fancy net in the same tone or of ecru. Any additional mode of garniture may be applied: embroidery in silk cord, soutache or coarse floss is popular and effective. The waist would be an excellent choice for part of a costume if combined with a suitable skirt. The light-weight woolens are also adapted to the mode. A charming dress of dark raspberry-red cashmere had a waist like the model. The pattern is cut in eight sizes, from thirty-two to forty-six inches bust measure. The thirty-six size requires four and one-quarter yards of material twenty-two inches wide, three and seven-eighths yards twenty-seven inches wide, two and three-eighths yards thirty-six inches wide or two and one-eighth yards forty-four inches wide.

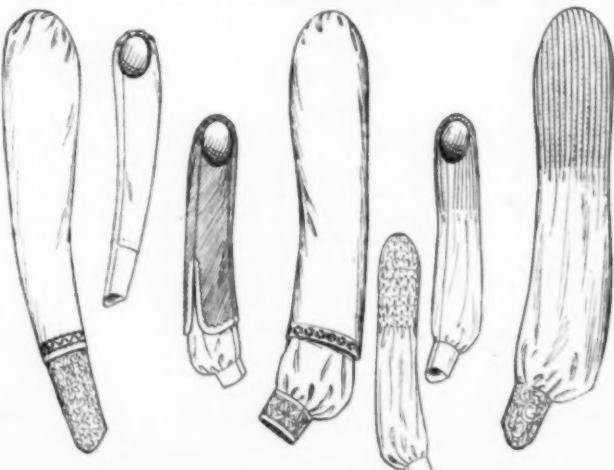
No. 3056 (15 cents).—Tunic skirts are numerous among the latest Paris importations. To the grace they impart to the figure is due their adoption



No. 3056—6 sizes, 22 to 32 inches waist measure.



No. 3038—8 sizes, 22 to 36 inches waist measure.



No. 3040—3 sizes, small, medium and large.

## Becoming Garments for Milady's Comfort



No. 3012—7 sizes, 32 to 44 inches bust measure.

No. 3012 (15 cents).—With the approach of cold weather a warm dressing gown becomes more and more a necessity, and the woman who provides herself with one at the right time will insure herself a vast amount of comfort and convenience and save herself many a cold. These comfortable garments can easily be made at home and by the most inexperienced amateur. The prettiest of designs in flannelette are sold at very small cost and make the daintiest of kimonos. A light-gray flannelette was employed in this instance, the trimming being of black and gray striped sateen. The Japanese and old-fashioned palm-leaf designs are among the handsomest. A very pretty one with a lavender background was trimmed with plain lavender satin band. French flannel, wool batiste and pongee are also popular suitable fabrics. The same pattern may be used for the dressing sacque by cutting it off as directed. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires, for the full length kimono, seven and one-quarter yards of material twenty-seven inches wide, five and one-quarter yards thirty-six inches wide or four and one-quarter yards forty-four inches wide. Or for short length, three and five-eighths yards twenty-seven inches wide, two and a half yards thirty-six inches wide or two and one-eighth yards forty-four inches wide.

No. 3043 (15 cents).—A very pretty nightdress in Empire style for ladies and misses is here shown. It may, however, be made without the girdle if desired. The neck may be collarless or cut out in shallow Dutch round outline. The sleeves also permit a choice; they may be long and finished with a cuff or they may be of the short flowing type. Nainsook, longcloth and cambric are the fabrics most commonly used. Embroidered insertion or edging in a dainty pattern makes a very pretty garniture as does Valenciennes lace. The shallow yoke is oftentimes made of allover embroidery or strips of Valenciennes insertion sewed together or alternated with embroidery insertion. The pattern comes in nine sizes, for misses and ladies, from thirty to forty-six inches bust measure. Size thirty-six requires seven yards of material twenty-seven inches wide, five and three-quarter yards thirty-six inches wide or four and one-quarter yards forty-four inches wide.

No. 3030 (10 cents).—The fastidious woman will welcome this simple but well-designed overall apron. It certainly demonstrates that no apron, no matter how serviceable and practical, must of necessity be ugly. We have Merovingian or Moyen Age gowns and coats, why not an apron? Its long, rather straight lines and absence of waist demarcation do indeed suggest the graceful Moyen Age gown. At any rate, it is well shaped and becoming and large enough to protect

the neat house dress or even the dainty street costume should time or circumstance prevent one changing it when called upon to perform certain household tasks. Percale, linen, sateen and gingham are the most suitable materials for reproducing the model. The pattern comes in eight sizes, from thirty-two to forty-six inches bust measure. Size thirty-six requires six yards of material twenty-seven inches wide, four and one-quarter yards thirty-six inches wide or three and a half yards forty-four inches wide.

COMBINATIONS in undergarments are at present greatly favored. The two-piece combination undergarment, consisting of a corset cover and drawers, is extremely convenient. Many of these combinations are made with a fitted yoke while others have circular-cut drawers or drawers with darts fitting snugly over the hips, and the regulation corset cover.

Others have the fitted cover and the yoke drawers, but in all cases one of the chief characteristics of these undergarments is that they fit well and do away with all unnecessary fulness around the hips.

Some women still like the three-piece combination, but the demand is very limited. The corset cover and short skirt combination is another model that is fairly popular.

There are a number of Empire effects, with the sleeves to match the yoke, among the nightgowns now being shown. Others are cut in one piece and are trimmed to give a yoke effect. Quite a few are simply edged around the collar and sleeves with a beading and edging of embroidery and lace.

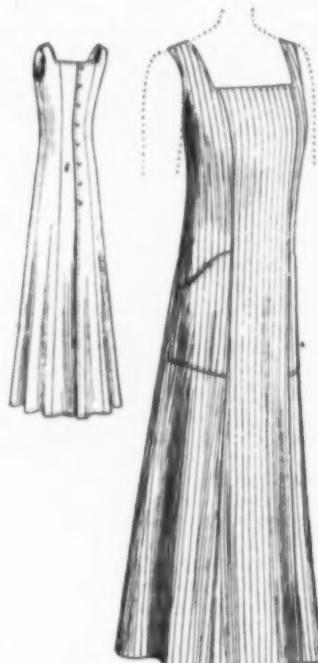
The new white petticoats are made with the deep flounce of embroidery or lace, or a combination of both, and are made to fit as snugly as possible around the hips. Some of the new embroideries brought out for skirts are particularly handsome, and quite a number are inset with medallions of lace, making them very effective. Imitation hand embroidery is also used very frequently on the winter skirts and promises to take very well.

The vogue of Madeira patterns in machine-made goods is rapidly increasing and many remarkably fine copies of the real Madeira have been produced in machine embroideries. These for excellency of execution are hard to tell from the hand work.

In addition to the vogue of real Madeira another style of embroidery even more high class, but not so well known, is the Renaissance pattern.



No. 3043—7 sizes, 30 to 46 inches bust measure.



No. 3030—8 sizes, 32 to 46 inches bust measure.

## A Fancy Dress Costume and a Petticoat Slip

No. 3013 (15 cents).—There are many festive occasions for which one is called upon to wear fancy dress portraying some historic or fictional personage or sometime merely to represent a bird or flower or to personify dawn, night, etc. The costume shown can be adapted to many of these; it illustrates the dainty costume worn in the latter part of the eighteenth century and is variously called the Martha Washington, Colonial or Marie Antoinette costume. For it, gaily-colored flowered cretonne, calico or lawn may be used to represent the rich brocades of that period. Plain-colored goods is often combined with the flowered, while the fichu is of some soft white material, preferably of mull. The model was especially designed to be worn by the persons representing historical characters, grouped on the floats in the Hudson-Fulton celebration, which took place in New York this fall. The costume, however, need not be restricted to representing historic personages; with slight variations it can be used to dress other characters; for instance, if the skirt is cut short it will embody the popular idea of a Watteau shepherdess, with the addition of a crook, or of the tearful Bo-Peep, the much-beloved of our nursery days. Again a "flower girl" would be charmingly dressed in this dainty costume, which seems in its variation, with the short skirt and bouffant panniers, to embody the lightness or frivolity of the times in which it was worn, but when in the form of the long sweeping skirt, with the sedate fichu, it lends dignity and that serene charm that characterized the gentle ladies who danced the stately minuet. The model can also be used as a foundation for all kinds of fanciful costumes. A pretty dress representing a rose or carnation could be made by using plain green muslin or crepe paper for the bodice, allowing some of the gores or even the panniers to extend in four or five long points to the bottom of the short skirt to represent the sepals or outside green petals of a blossom; the skirt being extremely full and of pink, yellow or red tarletan to represent the flower petals. There are hosts of other variations dictated by individual fancy which are too numerous to mention. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires eleven and three-quarter yards of material twenty-seven inches wide, eight and one-quarter yards thirty-six inches wide or seven and one-quarter yards forty-four inches wide.

No. 3034 (15 cents).—The vogue of Princess and Moyen Age dresses of semi-transparent or soft sheer materials makes it almost imperative to



No. 3013—7 sizes, 32 to 44 inches bust measure.

wear a slip or Princess petticoat underneath. This when made to be worn with a certain dress can be of silk, satin or of a fine quality of sateen matching the color of the gown. Or it may be fashioned of white nainsook or fine longcloth and trimmed with embroidery or Valenciennes. In any case it takes the place of a regular petticoat and corset cover. A slip like the illustration is quite expensive when bought, but can be made at home at half the price. The pattern is cut in eight sizes, from thirty-two to forty-six inches bust measure. Size thirty-six requires six and seven-eighths yards of material twenty-seven inches wide, five and one-quarter yards thirty-six inches wide or four and one-quarter yards forty-four inches wide.

SOME beautiful model waists of colored chiffon, net and marquise are now being shown in the shops as well as waists of colored muslin, crêpe meteor and taffeta.

Chiffon has proven especially adaptable for the separate waists, as this material easily harmonizes with any shade of heavier material. The thin texture makes it possible to use chiffon regardless of a perfect match in tone, whereas in a thicker material, such as silk or satin, it should match the exact shade of the skirt. Some very attractive waists are now made of the new changeable silks in a large variety of tones.

The greatest novelty in waists at the present moment is the jersey, which after years of disuse has again become the height of fashion. The difficulty has been to design the jersey so that it would accord with the fashion ideas of the moment. Several schemes have been evolved, one of which shows the jersey waist in practically the sweater form, with the rolled edge or cuff at the bottom.

Still another form shows it finished with a sash of ribbon or satin. In this style it presents practically the same effects as the jersey dress. In both forms the jersey is shown jetted, and with all-over braid embroidery. The interest is chiefly in black, and, in fact, all samples are in black, orders for color being taken only from the black samples.

A great number of button novelties have made their appearance in Paris this season. The feature from a fashion standpoint, however, is the use of a fewer number, but in unusual designs. When buttons are used in great numbers it is always the case that they must be of a simple type. When of individual and exceptionally handsome character their number decreases.

The novelties this season are jets in every imaginable effect.



No. 3034—8 sizes, 32 to 46 inches bust measure.

## Pretty Suggestions for Dressing Sacques and Lingerie



3051, Ladies' Dressing Sacque



3041, Ladies' Dressing Sacque



3051



3041



3041

two and one-quarter yards thirty-six inches wide or two yards forty-four inches wide.

No. 3061 (15 cents).—Exquisitely dainty lingerie can be made at home without very much trouble. A good pattern simplifies the work materially. Hand work makes for daintiness, and the wise woman will not make this occupation a labor but will take it up at leisure moments when resting, as she does her fancy work. However, neat machine stitching is equally effective and may be substituted by the woman who is not so skilful with the needle. The pattern illustrated really comprises a whole set of muslin underwear—drawers, inside petticoat and corset cover. The corset cover may be combined with the drawers or the petticoat as desired, the joining usually being effected by a strip of insertion or rib-

bon-run beading. Or each garment may be made separate. The petticoat and drawers are both well fitted about the hips,

having absolutely no superfluous material to interfere with the smooth fit of the outer garments. Nainsook, a popular fabric for lingerie, is soft and dainty and easy to work with; there are firm qualities that are not too sheer and give good wear. Longcloth, also an excellent medium, is soft to work with but heavier than nainsook and wears remarkably well. Cambric and light-weight muslin are also used. The pattern comes in six sizes, from thirty-two to forty-two inches bust measure, and requires in any size, for corset cover, one and a half yards of material twenty-seven inches wide, one yard thirty-six inches wide or seven-eighths of a yard forty-four inches wide; for the drawers, two and three-quarter yards of material twenty-seven inches wide, two and one-quarter yards thirty-six inches wide or one and three-quarter yards forty-four inches wide; for the petticoat, two and one-quarter yards of material twenty-seven inches wide, one and five-eighths yards thirty-six inches wide or one and a half yards if you employ the goods that is woven four-four inches wide.



No. 3031—6 sizes, 32 to 42 inches bust measure.

No. 3051 (15 cents).—A few comfortable dressing sacques are an absolute necessity to the wardrobe of the busy and economical as well as the dainty and comfort-loving woman. It is a saving of time and effort to slip into a dressing sacque in the morning instead of wasting time donning a waist that requires adjusting under a belt, when preparing breakfast. A neat sacque on the order of those illustrated can indeed be worn at any time in the house when "company" is not expected, but most of all are they a delight to the tired woman at the end of her day's work, whether that be performed in the home or whether it takes her out into the business world. To remove a dusty, soiled working uniform and slip on an immaculate, sweet-smelling and becoming dressing sacque is a pleasure in itself. Flannelette, pongee, lawn or prettily-colored ginghams are among the most suitable wash fabrics, while challie, French flannel and albatross are adaptable woolens. The pattern comes in eight sizes, from thirty-two to forty-six inches bust measure. Size thirty-six requires four and a half yards of material twenty-four inches wide, three and five-eighths yards twenty-seven inches wide, two and three-quarter yards thirty-six inches wide or two and one-quarter yards forty-four inches wide.

No. 3041 (15 cents).—A second pretty design for a dressing sacque is shown. Such materials as dimity, organdie, pongee and the light-weight woolens, including wool batiste, challie and albatross, are especially adapted to the design. A more attractive or becoming model could not be designed, and withal it is remarkably easy to make, simple enough for the most inexperienced. The comfort derived from a convenient garment of this kind pays doubly for any expenditure of time or effort. The cost of the materials is so small that it need not bar the woman of the slenderest means from owning several. The pattern comes in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires three and a half yards of material twenty-seven inches wide,



Seven-Gored Skirt



No. 3066—6 sizes, 13, 14, 15, 16, 17 and 18 yrs.



3050

the appearance of a dress; in fact

The material used for these street coats are wide-wale serges and cheviots, homespuns, tweeds, broadcloths, coverts and double-faced fabrics. The best colors are gray, black, tan and navy. While a few of the new shades are being shown, the more staple colors are given the preference for street wraps.

Very smart and serviceable suits for misses are made of serge, trimmed with touches of braid or velvet or plainly completed by stitching. The young girls are also glad to see the pleated skirt come back into favor, as it is much more becoming than the close-fitting gored skirt, which was never suitable for them. These new tailored suits, with their long coats and pleated skirts, are very becoming to young school girls and are the prettiest street suits they have worn for a very long time.



3035



3035



3019

3019



3029



3029



3029, Misses' Coat Suit

## Winter Fashions for Young Girls

No. 3066 (15 cents).—This is a very smart style indeed for a dress for a young girl from thirteen to eighteen years of age. Our model is made of navy-blue serge with a fancy tie of red satin ribbon finished with gold tassels, but the pattern is very pretty indeed made of cheviot, Panama, lansdowne, broadcloth or any seasonable material. The waist closes in the center-back. It is tucked in box-pleat effect on each side of the front and back and has an added vest effect in the front, which can, however, be omitted if preferred. The skirt is cut with seven gores and is tucked in box-pleat effect. This is a very pretty model for a school dress as it is at the same time stylish and yet extremely serviceable. The pattern comes in six sizes, from thirteen to eighteen years, and requires for the fifteen-year size, eight and a half yards of material twenty-four inches wide, five and a half yards thirty-six inches wide or four and three-quarter yards forty-four inches wide.

No. 3029 (15 cents).—This illustration shows one of the very newest styles of tailored coat suits for misses, made of leaf-brown wide-wale cheviot. The coat is three-quarter length and only slightly fitting, being cut with the straight lines and long Moyen Age waistline now so extremely fashionable. It fastens in single-breasted style and has a velvet-faced shaped collar of the material put on over the lapels. At the long waistline a belt of velvet is run through slits of the material, but this can be omitted if desired. The sleeves are in conventional coat style and are finished by smartly-shaped cuffs faced with velvet. The seven-gored skirt is side-pleated all around from each side of the center-front. Serge, broadcloth, tweed, homespun, zibeline, etc., can be used for this design. The pattern is cut in six sizes, from thirteen to eighteen years, and requires for the fifteen-year size, seven and a half yards of material thirty-six inches wide, five and three-quarter yards forty-four inches wide or four and five-eighths yards if you employ the goods that is woven fifty-four inches in width.

THE coats that are meeting with the most success for misses' wear are the full or seven-eighths length. These are cut with long, graceful lines and many are trimmed below the hips to give the elongated waistline, which promises to remain in vogue for some time to come. The introduction of pleats at the sides, front or back is also meeting with considerable success. Many of these garments give

they are sometimes called dress coats.

## Juvenile Fashions for Cold Weather



3050, Girls' Over-Dress

3017, Girls' Dress

3035, Misses' Dress

3044, Girls' Dress

3019, Misses' Dress



3017



3017

No. 3050 (10 cents).—A smart little over-dress of gay red and blue plaid, that can be worn over a guimpe, is here shown. The waist is in blouse-effect and closes in double-breasted style at the left side of the front. The straight pleated skirt is especially becoming to little folks. Serge, cheviot, plaids, checks or fancy woolens, taffeta silk, velveteen or corduroy can be used to make this useful little over-dress. The pattern is cut in four sizes, from six to twelve years, and requires for the eight-year size, four and one-quarter yards of material twenty-four inches wide, two and

(Continued on page 293)



3044



3044

## Dainty Garments for Girls and Misses



Straight Skirt



No. 3068—4 sizes, 6, 8, 10 and 12 years.

No. 3068 (15 cents).—A delightfully simple yet effective little frock is illustrated. Sage-green cashmere was employed, the only garniture being a dainty border of silk cording in an easy design. Another attractive reproduction for school wear is of dark-blue serge with yoke, cuffs and belt of crimson broad-cloth embroidered with black soutache. A very dainty party frock of pale-blue lansdowne had a yoke and collar of ecru allover lace. For the mother who prefers to dress her child in wash fabrics the year round we suggest linen, denim, gingham and chambray. The pattern comes in four sizes, from six to twelve years. The six-year size requires three and three-quarter yards of material twenty-four inches wide, two and three-quarter yards thirty-six inches wide or two and one-quarter yards forty-four inches wide.

No. 3065 (15 cents).—A dainty apron of this sort is very convenient for the young lady of the house who does fancy work and is learning to cook and to attend to other important details of the household economy. A pretty apron like the first illustration would make an acceptable present if carefully and neatly made. It is made of India linen and is trimmed with a hemstitched frill and Valenciennes insertion. The second apron is more protective and can be worn by the young "household apprentice" on her frequent excursions to the kitchen.

The third model is a prettily-shaped circular apron with a large crescent-shaped pocket to hold spools of cotton, scissors, etc., and which makes it very convenient when mending or doing fancy work. The pattern of the set is cut in one size, and requires one and three-eighths yards of material twenty-seven inches wide or one yard thirty-six inches wide for the fancy apron; two and seven-eighths yards twenty-seven inches wide or two and one-eighth yards thirty-six inches wide for the large apron with bib, and one and five-eighths yards twenty-seven inches wide or one yard thirty-six inches wide for the circular apron.

No. 3060 (10 cents).—A very pretty nightdress model is illustrated, which gives an opportunity for the use of wide embroidery edging. An Empire effect is given by the use of the ribbon-run beading. There is no opening whatever, the garment being intended to be slipped on



No. 3060—6 sizes, 13, 14, 15, 16, 17 and 18 yrs.



No. 3065—Cut in one size.



No. 3018—4 sizes, 6, 8, 10 and 12 years.

over the head. Nainsook, longcloth, cambric and flannelette are usually employed. The pattern comes in six sizes, from thirteen to eighteen years. The fifteen-year size requires six and three-quarter yards of material twenty-seven inches wide or four and a half yards thirty-six inches wide.

No. 3018 (15 cents).—This stylish little frock design is somewhat out of the ordinary. It indicates the Moyen Age influence, in the long, rather loose-fitting body. It was remarkably well developed in a Havana-brown French serge with pipings of dark-brown satin. The guimpe was of a fancy-figured brown changeable silk. The pattern comes in four sizes, from six to twelve years. The eight-year size requires three and seven-eighths yards of material twenty-four inches wide, two and three-eighths yards thirty-six inches wide or two yards forty-four inches wide for the dress, and two and a half yards of material twenty-four inches wide, one and five-eighths yards thirty-six inches wide or one and three-eighths yards forty-four inches wide for the guimpe.



PRETTY dresses for little children can be made with shallow yoke of bright red braided in white or black and with the material which forms the body of the frock set on this yoke in box or side pleats, which run the full length of the frock, with or without a belt. Some of the dark blue and white plaids have a touch of red through them.

## Some of the Newest Styles for Little Girls

No. 3069 (15 cents).—An exceedingly attractive and serviceable little suit has been designed for the small girl. The dress of light-brown French serge, which by the way can be made without the coat, is worn over a guimpe of ecru all-over embroidery and trimmed with black and white striped silk. It has a three-piece skirt and closes in the back. The coat, made of the same material as the dress, is trimmed with seal-brown mirror velvet. The pattern comes in four sizes, from six to twelve years. The eight-year size requires seven and a half yards of material twenty-four inches wide, four and three-quarter yards thirty-six inches wide, three and seven-eighths yards forty-four inches wide or three and one-quarter yards fifty-four inches wide.

No. 3064 (15 cents).—A pretty little dress which may be used as the foundation for almost any kind of a fancy dress for a little girl is here shown. A pattern of the butterfly wing is also given and directions for making it out of gauze. The edges are outlined with wire and the wings marked on colors which blend well with the color of the dress. The same dress can be used for a fairy; a cardboard star covered with tin-foil of gilt is attached over the forehead and another at the tip



No. 3069—4 sizes, 6, 8, 10 and 12 years.

edged with black velvet ribbon. A guimpe of allover embroidery gave a dressy touch to the frock. A dainty party dress after this model was made of shell-pink albatross with bands of pink embroidered net. The pattern comes in four sizes, from two to eight years. The four-year size requires three and a half yards of material twenty-four inches wide, two and five-eighths yards thirty-six inches wide or two yards forty-four inches wide for the dress, and five-eighths of a yard of material twenty-two inches wide or three-eighths of a yard thirty-six inches wide for the yoke guimpe.

No. 3036 (15 cents).—A prettier or more stylish coat model for a girl could not be selected. The whole effect is simple and smart in the extreme. Tan covert cloth was used with facings and cuff of brown and tan striped silk. The collar may be turned back to form revers or it may be buttoned across in military fashion. The pattern is in four sizes, from six to twelve years. The eight-year size requires three and one-eighth yards of material twenty-seven inches wide, two and three-eighths yards thirty-six inches wide, one and three-quarter yards forty-four inches wide or one and a half yards fifty-four inches wide.



No. 3064—5 sizes, 4, 6, 8, 10 and 12 years.



No. 3021—4 sizes, 2, 4, 6 and 8 years.

of the silver wand. The small illustration suggests one way of trimming the dress for a flower girl. Paper flowers may be profusely used on the dress, a basketful may be carried, and a garland adorns the hair. The pattern is cut in five sizes, from four to twelve years. The eight-year size requires five and one-eighth yards of material twenty-four inches wide, three and a half yards thirty-six inches wide or two and three-quarter yards forty-four inches wide.

No. 3021 (15 cents).—A becoming and serviceable little frock resulted from the use of green and blue small plaid serge with touches of light brown. The trimming bands are of light-brown cloth



No. 3036—4 sizes, 6, 8, 10 and 12 years.

## Pretty Modes for the Little Ones



No. 3045—4 sizes, 2, 4, 6 and 8 years.

No. 3045 (15 cents).—Gray-blue zibeline was most successfully used in making this comfortable and stylish coat for the little maid. A lining of red flannel made it warm enough for the coldest weather. Serge, broadcloth and melton are also suitable. The pattern is cut in four sizes, from two to eight years. The four-year size requires two and a half yards of material twenty-seven inches wide, one and three-quarter yards thirty-six inches wide, one and a half yards forty-four inches wide or one and one-quarter yards fifty-four inches wide.



No. 3046 (15 cents).—Here is a childishly simple frock that will look well made of light-weight woolens, pongee, or the usual wash fabrics. A pretty, Sunday or party frock would result from the use of pale-blue nun's-veiling or pongee. A satin ribbon sash would look well and please the small wearer mightily. The pattern can be had in four sizes, from two to eight years. The four-year size requires three



Straight Gathered Skirt



No. 3067—4 sizes, 4, 6, 8 and 10 years.

and a half yards of material twenty-four inches wide, two and one-quarter yards thirty-six inches wide or one and seven-eighths yards forty-four inches wide.

No. 3067 (15 cents).—Nothing could be more suitable for a small maiden's frock than the design illustrated. It is entirely in keeping with good taste. What daintier frock for kindergarten or school than one after this model in dark-blue serge with a little black soutache braiding? A white batiste or crossbar dimity guimpe might be worn on mild days and one of bright-red China silk or cashmere for cold weather. A little sash of red or black satin gives a dressy touch and adds greatly to the satisfaction of the small "daughter of Eve." Linen with a little hand embroidery or buttonholed edges would also be charming. The pattern is cut in four sizes, from four to ten years. The six-year size requires three and three-quarter yards of material twenty-four inches wide, two and five-eighths yards thirty-six in-



No. 3046—4 sizes, 2, 4, 6 and 8 years.

ches wide or two and one-eighth yards forty-four inches wide for the dress, with two and one-quarter yards of material twenty-four inches wide, one and three-quarter yards thirty-six inches wide or one and a half yards forty-four inches wide for the guimpe.

No. 3016 (15 cents).—Crimson cashmere was charmingly employed in making this dear little dress. The guimpe of white lawn was trimmed with fine embroidery. The pattern

(Continued on page 295)



Straight Gathered Skirt

No. 3016—4 sizes, 2, 4, 6 and 8 years.



No. 3070—3 sizes, 2, 4 and 6 years.

## Good Styles for Boys and an Infants' Set



No. 3020—4 sizes, 6, 6½, 6¾, 7⅛ ins. head size

heavy Scotch tweed, black velvet or plaid, but covert, melton or broadcloth as well as the usual heavy suiting and coatings are used. The pattern comes in four sizes, for six, six and one-quarter, six and a half and six and three-quarter inches head size. For the Scotch cap, in any size, half a yard of material twenty-seven inches or thirty-six inches wide or three-eighths of a yard forty-four inches wide will be required, and for the sailor cap, half a yard of material in any width.

No. 3062 (15 cents).—There is very little detail to this little suit, the only ornamentation being the bias trimming band on the front edges. The sleeve, instead of being gathered into a wristband, is laid in pleats.



No. 3011—4 sizes, 8, 10, 12 and 14 years. The ten-year size requires three and three-eighths yards of material thirty-six inches wide, two and three-quarter yards forty-four inches wide or two and three-eighths yards fifty-four inches wide.

No. 3031 (15 cents).—This infants' set provides the necessary outdoor garments for the "new arrival." The coat is rather unusual in that it closes at the back in order to prevent drafts striking the chest, the cape being considered enough protection to the back. A dear little bonnet and bib are also provided. The latter has extensions that pass under the arms and tie at the back. The bonnet and coat may be made of cashmere, Bedford cord, faille or bengaline, and the bib of linen, padded batiste or any absorbent, soft white material. White

No. 3020 (10 cents).—It takes so little material and time to make these dear little hats that mothers with no experience whatever can make them without trouble. Any scraps of material can be utilized, but the pattern will be most welcomed by the mother who wishes to make a cap to match either the suit or the overcoat of the little laddie. The sailor or tam-o'-shanter is best made of blue or brown serge or broadcloth to match the suit worn, but very pretty ones are made of tan covert or cloth to match the overcoat. The dear little "glengarry" will cause the little Scotch laddie to swell with pride, especially if the feather is added. For this the most appropriate materials would be the



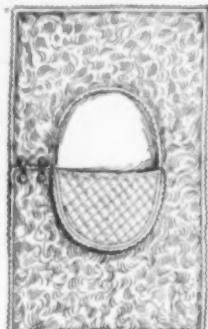
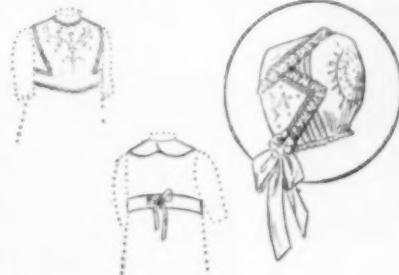
No. 3062—5 sizes, 2, 3, 4, 5 and 6 years.

The trousers are the regulation knickerbockers, closing at the sides. The materials best suited to the mode are serge, cheviot, tweed, broadcloth, homespun and the mixed worsted suiting. The pattern is cut in five sizes, from two to six years. The four-year size requires three and seven-eighths yards of material twenty-four inches wide, two and a half yards thirty-six inches wide or one and seven-eighths yards forty-four inches wide.

No. 3011 (15 cents).—This natty little school suit is severe and boyish enough to win the approval of the most dignified and masculine of laddies. The bloomers are wide and give

absolute freedom during the most strenuous "tackle" or baseball run. Tweed is a serviceable material and does not show spots as a plain-colored material will. The mixed worsteds and homespuns are again on the market and the usual serges and cheviots will also be in demand as a medium. The pattern can be had in four sizes, from eight to fourteen years.

The ten-year size requires



No. 3031—Cut in one size.

(Continued on page 295)



turning out a well-made and well-fitting garment at very little expense.

Almost any woolen goods are suitable for these coats, but if the garment is to be made at home I would suggest that a medium or light-weight material be used, as it is far easier to work with and fit than the heavier varieties. The coat may be made as warm as desired by the addition of an interlining.

The pressing of coats is all-important. Garments are sometimes advertised as being especially desirable because they are "man-tailored," which proves that it is a case where physical strength tells. And then, too, tailors have irons peculiar to their trade, which are not apt to be found in private houses. Very heavy-weight woolens used for coats need both the strength and the irons to do them justice.

The fabrics that may be used as interlining are many, and all serve the purpose well. Sometimes an old wool skirt of cashmere or henrietta cloth may be used to advantage. Outing flannel also is warm and serviceable, but wool wadding is at once the warmest and lightest in weight.

The most important thing to be considered in coat-making is the fit. Of course every woman wants all her clothes to fit well, but the fulness and trimming of a dress waist cover a "multitude of sins," whereas there is nothing to cover the sins of faulty cutting or fitting in a coat. It must be cut right and put together right from the start. Successful tailoring consists in a close attention to details. Endless patience is necessary for there sometimes seems no end to pressing, pinning and basting. But if a successful garment is turned out, the maker is fully repaid.

If one is not absolutely sure of the fit of the pattern to be used, it is well to baste it up and try it on. The paper patterns consist of just one-half of the

Fig. 2.—Upper half of right-front section of pattern No. 2967, showing how canvas should be applied to fronts, and with extra form of haircloth at bust to prevent creasing or wrinkling

## Lessons in Dressmaking

### Points on Making Coats

By Mme. ELISE VAUTIER

garment, and one can get a very good idea of how a pattern is going to fit by doing as I suggest.

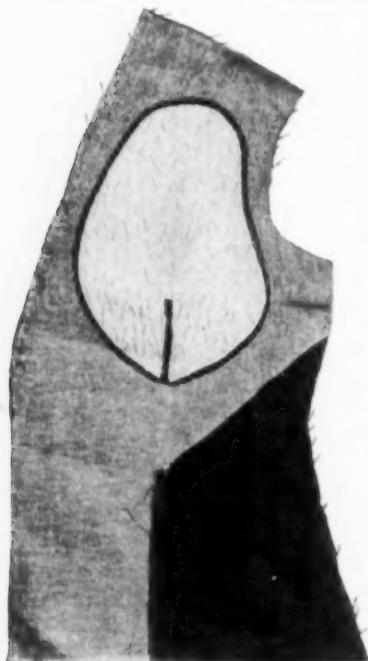
If possible, make all alterations under the arm and on the shoulder; these seams are cut with an extra allowance for alterations. It is sometimes necessary, if the figure is large under the arm or across the bust, to add to the under-arm edges. An extra inch, if so much is required, may be added at the upper edge, tapering away to nothing at the waistline. The addition of this piece may make the armhole too large. Make sure of this before cutting your cloth, and add the extra inch also to the curve of the armhole, front and back, sloping it to nothing at the shoulder and under-arm edges. The armhole of a coat should be comfortably roomy, but if it is too large it is practically impossible to make the sleeve fit perfectly. If the garment is too loose across the bust, the alteration should be made at the under-arm seam also.

The largest quantity will probably be taken from the top of the under-arm seam, and this should gradually grow less as it nears the waistline. Whether reducing or enlarging the size of the coat fronts, care should be taken not to pull the long seam reaching from shoulder to hem out of line. If, after all possible alterations have been made under the arm, the fronts are still too large, try a smaller size pattern.

Padding is another important point in the art of tailoring. Some slender figures, and, indeed, sometimes those that are not so slender, are inclined to be hollow under the arm, or sometimes the coat will break or crease just in front of the curve of the armhole. This happens quite frequently to full figures; also in some cases one shoulder will be slightly higher than the other. These defects must all be remedied by padding. Now, of course one cannot fill up the hollows in a human figure, as one would those in a flower bed, by simply throwing in material until the hollow is filled up. It must be done gradually so that when worn the coat will give no indication of where the padding begins or ends. To do this begin by cutting a circular-shaped piece of cotton wadding somewhat larger than the space to be padded. Cut and fit one side to the armhole, if that is where the padding is required, as shown in Fig. 1. Now over this piece of wadding place others—as many as may be required to fill the deficiency—cut the same shape but always decreasing in size. Catstitch these to position around outer edges so as to make and retain a smooth surface. Padding to be applied to any other part of a coat is made in the same manner.



Fig. 1.—Method of padding armhole





Ladies' Coat, No. 2952, cut in 7 sizes, 32 to 44 inches bust measure. Price, 15 cents.

Pattern No. 2967, which is shown here, is a very good model. It makes a trim, smart-looking coat, and is as easy to put together as a coat can be. Fig. 2 shows the upper half of front section of this pattern with fronts canvassed. It also shows a haircloth form applied across the bust and shoulders to prevent the coat breaking or wrinkling at this point. This form will be found invaluable when fitting a very slender figure. If haircloth is not procurable, it may be made of canvas, but the former is lighter in weight and retains its stiffness indefinitely. It is easily made and no pattern is necessary. Take a piece of haircloth—which has been previously shrunken—from twenty to twenty-two or twenty-three inches long and cut it in an irregular oval shape, extending to within an inch or two of the neck, shoulder and armhole edges. Fig. 2 shows the finished pad and gives a very good idea of the shape it should be cut. It should terminate in a somewhat blunt point, two or three inches above the waistline. Cut a V-shaped piece from it at the lower pointed edge and make a flat seam by lapping edges about one-eighth inch. Bind outer edges of this form and cover dart-seam with narrow bias binding of ordinary lining cambric. Attach the form to canvas by number of slanting stitches, which may be quite long on the haircloth side, but which must barely catch the cloth as they must not show from the right side of coat.

The canvas should be cut exactly like front forms of coat and should reach from shoulder to hem. It should cover the entire top of the side-front forms, but is cut only three inches deep on the under-arm seams and from there slants diagonally to the waistline. (See Fig. 2.) After the coat has been fitted the seams are stitched and pressed, the latter being finished in any manner preferred. Fig. 4 shows different methods of finishing seams. The canvas fronts are stitched together exactly as cloth ones have been and the seams pressed open. Now baste cloth and canvas fronts together with seams even. Baste closely, not only around outer edges but several times across top of coat, so that it cannot slip. If bust form is to be used, apply now.

An interlining is not shaped like the outside but is cut in one piece from one under-arm seam to the other and should not quite reach the waistline. Where the interlining falls in creases, cut away all superfluous material and draw the edges together. Lap edges slightly but do not seam. Avoid all unnecessary thickness.

The sleeve is the next thing to be considered. The symbols on the pattern indicate as near as may be the position of the sleeve in the armhole. When fitting, pin in lower half of sleeve according to symbols and then pin center top of sleeve to top of shoulder so that the material runs straight from this point to the wrist. The gathers should cover a space of about six inches, about two-thirds of the fulness being distributed in front of the shoulder seam. It is most important that the collar pattern be laid on the cloth exactly as directed, otherwise the bias part of

the pattern comes in the wrong place and the collar will not roll properly. After the collar portions have been cut and seamed according to directions an interlining of cotton wadding or canvas is catstitched to under side of collar. The outer covering, whether of velvet or silk, or whatever is to be used, is now basted firmly over the canvas. This may cover the entire collar if preferred, or a band of the coat material may be fitted around the outer edge of the collar, as shown in Fig. 5. If the band is to be used, it should be cut exactly like the outer edge of the collar to which it is fitted on the cloth side. Stitch all around outer edge. The entire width of the band is now turned over upper side of collar and stitched to position. Fig. 5 gives all of these details. When collar is finished, pin carefully to coat, being particular to have center-back of collar and that of coat meet exactly. Turn in neck portion of coat about one-quarter inch and lap raw edge of collar to under side of it. Stitch to position on coat side, being careful not to catch the silk or velvet facing. The free edge of facing is now basted to position over collar seam and is afterward covered by lining of coat.

Fig. 4 shows the different methods of finishing the seams. The first model makes the best finish for a lightweight cloth. It is easy to press and gives the garment a very tailor-like finish. To do this the unopened seam is turned and basted toward the front of the coat; this will naturally incline the front to fold a very little over the adjoining gore. It is then very easy to run a row of stitching a sixteenth of an inch from the edge of



Fig. 3.—Standing collar of No. 2952, illustrating details of making

fold and directly through the seam. Model 2 in this figure makes the best finish for seams in a very heavy cloth. After the seam has been stitched and pressed open, a row of machine stitching is run, an eighth of an inch or less, either side of it.

The third model shows another and very pretty way of finishing a coat seam. It is a little more difficult to do than either of the others, but then it's prettier. The first side of the seam is bound and lapped over the second. The binding to be used may be either a very pliable trimming braid or a perfectly bias piece of silk or satin, cut an inch and a quarter to an inch and a half wide. One edge of the binding is basted to the

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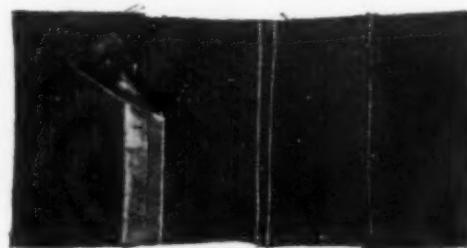


Fig. 4.—Illustrating different methods of finishing coat seams



## A Transformed Thanksgiving Day

By HILDA RICHMOND



MISS POTTER, have you any objection to my giving up lessons for a week?" asked Amy Longford rather timidly. Amy always was in awe of the stately, exquisitely-dressed music teacher, and she especially disliked to ask a favor. "My parents want me to come home for Thanksgiving, and I can hardly refuse."

"I thought you were an orphan, Miss Amy," said Miss Potter without answering the question.

"No, indeed. My parents live in the country, about seventy-five miles from here. I wonder why you thought that."

"Perhaps because you always spoke of living with your aunt and never mentioned your real home," said Miss Potter. "By all means go home for Thanksgiving. Do your parents keep the day in the good old-fashioned way?"

"Yes, if you mean that they serve a dinner that can scarcely be put on the table," said Amy a little carelessly. "I used to try to persuade mama to be a little more modern in her housekeeping ways, but she clung with might and main to old-fashioned things. I suppose if Aunt Laura had not rescued me I should be helping to overload the pantry this blessed minute."

"Then you are happier in the city?" asked Miss Potter.

"Much happier!" said the girl with emphasis. "When I think of the dull, plodding life on the farm and the lack of advantages and everything, I cannot be thankful enough to Auntie for making it possible for me to escape. The dream of my life may come true some day, and I may do something worth while in the world, as you have done, while on the farm there was absolutely nothing. Why, when I was a little girl my sole ambition was to learn to play 'Annie Laurie' and 'My Old Kentucky Home' on the fine new piano my father bought me. You have no idea of the utter loneliness and drudgery of life in the country, Miss Potter."

"I was brought up in the country, my child," said the lady quietly. "Sit down here and I will tell you something about it." She seemed to forget all about the lesson she was to give as she motioned Amy to a seat by the open fire. There was no light in the room except the pale glow of the November twilight and the flickering gas flames, but even in the dim light Amy thought she was beautiful with her flashing rings and simple but elegant dress.

"Yes, I lived in the country until I was eighteen and then I made my escape," she continued. "I had had music lessons long before that and I decided that I could not waste my time on a farm, besides ruining my hands with work. Child, never get too busy and too much absorbed in your work to remember your parents! I missed five Thanksgivings with my father and mother that I might have had, and the sixth, when I was grudgingly planning to visit them, a sudden illness carried them both away before I could get to them."

"I have always gone home for Thanksgiving," said Amy virtuously, "and in the summer, too. My father and mother are not so very old, either."

"So I became completely absorbed in my music and intoxicated with the little success I had, until I made another sacrifice," went on Miss Potter. "I gave up my lover and turned my back on all my old friends and associates, because they interfered with my career. Now I am forty-five years old with plenty of money and a career, but

entirely alone in the world. Do you think I have paid too dearly for my success?"

"Well," said Amy thoughtfully, "you could not help it that your parents were taken from you. I hope my father and mother will live many, many years even if I am not with them. Why, Miss Potter, they are able to hire everything done on the farm, and I would only be useless and idle out there. It worries me to think they want me at home, but suppose I had fallen in love and married they would have lost me then. If they could become reconciled to my being in the city my cup of happiness would overflow. There is no lover in this case," she added lightly. "I wish you would go home with me for Thanksgiving, Miss Potter. Father and mother would be delighted. They gather in all the relatives—I am the only daughter—but there are sons married with families, and you would see your old-time Thanksgiving, I have no doubt."

"Thank you, but it would be impossible," said Miss Potter. "We have talked away the time, my dear, and the lesson will have to wait. I must rest and get ready for Mrs. Blake's party this evening."

Mrs. Blake and Amy's Aunt Laura were great friends, and among the young girls asked to assist with the refreshments Amy had a place. As she watched Miss Potter that evening in her beautiful silk gown with splendid jewels she wondered how in the world she could regret a career of that kind. Miss Potter only took a few promising pupils at exclusive prices, for she was rich enough to live as she pleased, and this she did, now staying in her native land and now going abroad for the foreign opportunities in good music.

"She just had a sentimental streak this evening," said Amy to herself as she saw her teacher chatting and laughing. "I wonder if she thought I took her seriously and really thought she would be happier at the head of a farm home caring for children and looking after milk and butter. No one could tell me that she is not perfectly happy tonight."

The next day, which was the third day before the great holiday feast, Amy set out for home much against her aunt's wishes. "You will probably take cold," said that lady severely, "and miss a number of lessons before you get well. It is a great piece of nonsense, Amy, and I don't understand why you are so set on going. I am sure you saw your parents only last August and they are perfectly well. They might visit you some time when you are not very busy, instead of allowing you to interrupt your studies in this fashion."

But in her heart Amy was glad her parents did not visit her. When she saw the fashionable clothes worn by her aunt's friends every day, she realized that the best garments her parents possessed would look odd and out of place, so she was glad that they never mentioned coming to the city. As she neared her home and saw the familiar red barns, trim fence rows and evidences of thrift, she groaned a little inwardly.

"Everything is so glaringly ugly," she decided. "When the leaves are on the trees it isn't so bad, but just now everything is horrible. Thanksgiving—well, if I could feel easy about papa and mama, I would ask nothing better for my Thanksgiving."

Her orphan cousin, Elizabeth, met her at the station, and very soon she was in the familiar sitting-room at home. She tried to shake herself mentally and find some of the

thrill supposed to attend the home-coming, especially at Thanksgiving, but aside from the pleasure of seeing her parents well and not unhappy looking, Amy felt nothing but disgust for the old-fashioned furniture and carpets. She was very thankful that her aunt would not come with her, and doubly so when she remembered that Miss Potter had said she could not accept the invitation. In town she had almost forgotten the shabby furnishings of her home or she never would have urged her teacher to share her Thanksgiving.

"Elizabeth has been such a comfort to us, dear," said her mother as soon as they had a little chat together. "She reads to papa and does so many things for both of us that we don't see how we ever got along without her. She is such a bright, cheery little body, though not at all talented like you."

"She keeps us in touch with the outside world and brings young folks here," said Mr. Longford. "It was a great misfortune when the child lost her father, but she has been a great blessing to us."

"I want you to especially notice her doughnuts at supper," said Mrs. Longford. "I used to think no one could beat me making doughnuts, but Elizabeth can. They are simply delicious."

That night, when Amy went to bed, she frowned a little before going to sleep. "It's all Elizabeth—Elizabeth—Elizabeth," she grumbled. "Of course Elizabeth is a sweet girl, and I am glad to have her here to look after papa and mama, but it's tiresome to hear her praises sung all the time."

Next morning Amy went down late to find Elizabeth bustling about in the big sunny kitchen getting ready for the feast. "Elizabeth has asked in a few young people to tea, Amy," explained Mrs. Longford, catching sight of her daughter. "I thought it would be too much work for her, but she is such a good manager that everything will go all right. Just the Lamson young folks and Bob Gregory and Susie Townsend, didn't you say, Elizabeth? Yes, and John Stacy and that pretty girl who is visiting at their home. Folks say John and the visitor are engaged, but I don't know. Have some doughnuts with your toast and coffee, dear. Elizabeth makes delicious coffee, doesn't she?"

Amy was so provoked she wanted to throw cake and coffee at the pretty girl with her sleeves well above her dimpled elbows, and a serious look on her face, as she neatly trimmed the edges of the mince pies. It provoked her to think there would be company for tea and she would have to exert herself to be nice to people with whom she had nothing in common, and it provoked her to hear that John Stacy was engaged. Not that she cared the least bit for John Stacy, she told herself fiercely, but she detested silliness, and of course a newly engaged couple would be silly. All day she listened to the praises of Elizabeth until she was ready to go to bed and declare herself too ill to see company. Of course that was out of the question, so she reluctantly arrayed herself in the only dress she had brought with her besides her traveling frock, which happened to be a decidedly shabby dark wool. She did comb her hair in the latest style, and she did regret that she had not at least a white waist, but dismissed the thought with the careless words, "What do I care, anyway? I will not see them again for years, probably, so it doesn't make any difference. Aunt Laura will send me abroad next year and I will forget that they ever existed. I'd much rather sleep than go down to be polite to a lot of stupid people, but it can't be helped."

But before the young folks had been in the house ten minutes Amy felt a fierce pain tugging at her heart. James Lamson was detained at home, and the others seemed to pair off so naturally that Amy was out in the cold. Not that there were any open signs of preference, but everyone realized that all but Amy were in a different world. The girls were dressed in simple but pretty light frocks, and even Elizabeth appeared in a dainty white gown with her hair in the latest style. She gave a little start when she saw Amy, and whispered that if she had known she intended to wear a dark dress she would have worn one, too, but it was too late to change, and as the evening wore on poor Amy felt sadly out of place. John Stacy was polite to her, but nothing more, and Amy was sure he was more than polite to the pretty girl in white who was visiting at his home.

"Well, I have had my wish," said Amy looking out next  
(Continued on page 292)

## 'TIS HOMING TIME

By EDITH MINITER

WITH wondrous skill the autumn has bleached each tender fern,  
And garlanded with bittersweet the fences worn and old,  
While on the dusty roadside your little feet oft spurned  
There lies a leafy carpet of crimson and of gold;  
The flaunting scarlet lily's gone—the meadow shows with pride  
The fringed blue gentian, rarest flow'r of all the blossoming year.  
Oh, spirit of the festival, return with us to bide,  
You've wandered far, turn back, for now 'tis homing time, my dear.

And ev'ry tree, except the oak, has doffed its mantle green;  
'Tis sunshine now, in place of shade, within the keeping-room.  
What if the Lirds have flown away—their nests may still be seen,  
And on the southern window-ledge the heliotrope's in bloom;  
Nor is there want of song, for in a sheltered barnyard nook  
The crooning of contented fowls at noontide you may hear,  
And pussy purrs beneath the stove, and watches mother cook,  
And all is meant to pleasure you at homing time, my dear.

The bayb'ry wax has all been skimmed, the fragrant candles run,  
And Peter's done a job of work upon the roasting jack;  
The pewter teapot's set aside—the shining silver one  
And all the green-sprigged china say, "We look for Mary back."  
Up chamber roars the air-tight—'twas lit three days ago,  
November may be gray and bleak, but cold you need not fear;  
The countryside a message sends, you cannot answer no,  
You must be tired of wandering now 'tis homing time, my dear.



## No Beauty Without Cleanliness

By GABRIELLE DELISLE

HERE is no one beauty which is more attractive than a beautiful complexion — a skin of fresh, clear tint and fine texture. The skin is a true barometer of the physical condition. Indiscretions of diet, lack of sleep, breathing impure air all leave their marks sooner or later upon the color and texture of the skin. Nothing can be done to materially alter the shape of the features, but the brightness of the eye, the luster of the hair and the brilliance of the complexion are achieved by self-control and attention to nature's laws. The royal road to beauty is that which follows hygienic living—cleanliness in its highest form—not only of the outer surface of the body but of the internal organs, including that great builder and cleanser of the system—the blood. Given healthy organs, pure blood, proper diet, regular bathing, exercise and pure air, it would be impossible to have a poor complexion. When all internal causes of a poor complexion have been removed the rest of the beautifying work will be accomplished by outward cleanliness. If possible, every woman should take a daily bath; this may be in the form of a plunge or a hand or sponge bath, and the time either at night before retiring, the first thing in the morning or in the afternoon before dinner. Those who are in vigorous health may choose the morning, while those whose vitality is low would do best to bathe before retiring. A very hot bath should not be taken oftener than once or twice a week; the morning bath should be in tepid water and may be followed by a cold or cool douche if that proves beneficial. Soap is a necessary adjunct to every bath. The morning bath need take no longer than ten minutes, including the process of drying. Special attention should always be given the washing of the face as its skin is subjected to more impurities and dust than the rest of the body and in addition is more highly sensitive.

The face should always be carefully washed in the basin before stepping into the tub, so that impurities which are washed from the rest of the body do not enter the eyes or touch the delicate facial cuticle. A young woman wrote me last week saying she was concerned about her complexion; she was employed in a place where the dust circulated almost constantly, and though she washed her face carefully with cold water and soap every night, her skin was growing muddier instead of improving. Her letter revealed the cause of the trouble. Cold water contracts the pores of the skin, causing it to close in about the particles of dust instead of opening them to expel the foreign matter. There is small wonder that a poor complexion is the rule when one realizes how many women maltreat their faces with a coarse cloth, cold water and any old kind of soap—usually the cheap perfumed variety. To begin with, to thoroughly cleanse the skin hot or warm water must be used. Cold water may remove the soil that is on the surface and acts as a tonic, but it will not dislodge the mixture of dust, oil and perspiration which becomes imbedded in the pores throughout the day. To keep the skin of the face in good condition it should be washed twice a day—at night before retiring and in the morning. The nightly ablution is by far the more important, for during the day one is subjected to all sorts and conditions of atmosphere, dust arising from innumerable causes is hurled into the face or deposited there by the hands. This dust mixes with the moisture and oil of the skin and finds its way into the pores. It will be readily seen how necessary it is that this foreign matter should be removed before retiring so the skin may act properly during sleep.

After the hair and teeth have been brushed, fill the



WASHING THE FACE WITH THE HANDS

basin with warm or hot water; it will be well to experiment with both to judge which agrees best with the individual. As a rule an oily skin can stand hotter water than a dry skin. Procure a camel's-hair brush and a pure soap, free from an excess of alkali. The Spanish castile is good. Avoid perfumed soaps. With the hands first thoroughly wet the face with the hot water, then wet the brush, rub soap on it and scrub the face, moving in small circles, beginning with the forehead; the movement is always to be upward and outward as in massage. Do not neglect to treat the neck in the same way; it will help to whiten it and remove dark marks left by linen collars. When the face and neck have been thoroughly scrubbed with soap, rinse the brush and go over the entire surface again, removing the soap. Then with the hands rinse the face and neck thoroughly with warm and then cool water. Always use a soft

linen towel for wiping the face. The hands are the best medium for washing; rough cloths are an abomination to a delicate skin and coarsen it, besides harboring germs and impurities detrimental to the cuticle. In addition the soft palm gives a gentle massage, which is especially grateful to a tired, nervous face. A cloth, however, is necessary for laving the neck; for this purpose nothing is better than cheesecloth, which is exceedingly cheap and can be frequently renewed. These cloths should be boiled out at least once a week and must be thoroughly dried in the open air.

The same amount of care should be given to the face brush; it must be rinsed in hot water and set on the outside window ledge to dry. A good camel's-hair face brush, which is neither too soft nor too harsh, can be purchased in any large department store for \$1.00, and if properly cared for it will last for years. Once or twice a week a good skin food should be applied with massage to prevent wrinkles; this is done after the scrubbing.

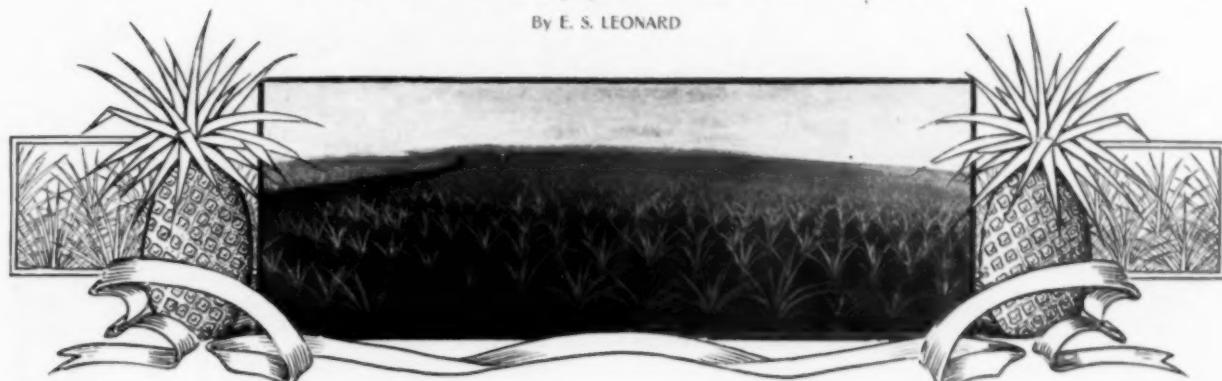
If one is much troubled with blackheads the face may be treated in the following manner once a month; if done oftener the muscles are apt to become relaxed and flabby: Wring out a large folded cloth in hot water and place it on the face as hot as can be borne, allow it to remain until cool; go over the whole face in this way. The pores will be better able to give up their impurities if the face is well anointed with cold cream or olive oil before applying the cloths. When the whole face has been "steamed" in this way give it the regular scrubbing with the brush as described above. After rinsing and drying, apply more face cream or skin food with massage. Full directions for massage of the face and neck were given in the May number. The cold cream may be wiped off after fifteen minutes with a soft, linen cloth, or it may be allowed to remain overnight. The night toilet having been properly made, nothing more is necessary in the morning than the tonic bath. First bathe the face with lukewarm water—no soap is needed—then liberally dash the face with cold water. Occasionally about fifteen or twenty drops of compound tincture of benzoin may be added to the basin of cold water as an additional tonic and whitener or a dash of good perfumed toilet water may be substituted. These should not be used daily as they dry the skin. An excellent face cream or skin food may be made from the following ingredients:

White wax	1 ounce
Spermaceti	1 ounce
Lanoline	2 ounces
Sweet almond oil	4 ounces
Cocoanut oil	2 ounces
Tincture of benzoin	30 drops
Orange flower water	2 ounces

(Continued on page 245)

## Where Pineapples Come From

By E. S. LEONARD



**A**RTISTS who have painted the cabbage fields of Holland over and over for the peculiar grayish "blocm," which they find so exquisite, should see a pineapple plantation and try to render its still more fascinating subtleties of tint. The lines of the pineapple plant are as beautiful as its color; the long gray-green leaves sweep away from the center of the plant in perfect arcs, making beautiful forms wherever the eye can reach.

The pineapple blossom does not amount to much in size, but it is of a pretty purplish blue and its appearance on the plant is interesting to watch. The pineapple is a composite fruit, each one of the little geometrical divisions surrounding an eye, representing a unit of its structure. The first sign of the formation of a fruit is the appearance of a tiny "crown" which develops slowly into a miniature of the matured pineapple; the blue blossoms come out, a tiny flower at each "eye," while the fruit is still small, disappearing long before it has attained its full size. The flower has but little odor, and even a field of fully ripened fruit has less fragrance than would be expected from a fruit so pungently sweet. With miles of pineapples ready to be harvested there is really little perfume unless a fruit happens to be bruised or injured.

But pineapple plantations do not exist merely to gladden the eye, and, on its practical side, the pineapple is one of the most satisfactory of fruit crops. As it must be grown in a tropical or sub-tropical climate, there is no danger from

frosts, and the insect enemies of the plant are few and not especially destructive. The aphis is a little troublesome, so is a form of scale, but both of these have been fought successfully by entomologists. As to soil, the pineapple is by no means over particular except in the matter of moisture. Too much water will rot the roots of the plants; too little will reduce the size and juiciness of the fruit. The

plant is a rich feeder and thrives the better for good dressings of commercial fertilizer or in ground where green crops have been plowed under.

In the West Indies, where most fresh pineapples come from, there is an old distinction between "field pines"—the little hard, reddish fruit, which sells from ten cents up on the city fruit stalls—and the "garden pines," which are to be found at the high-class fruit stores at somewhere around a

dollar. The industry here is an old one, and cumbered with poor varieties, old methods and a consequently inferior product. This is the case also in Singapore, for many years the chief source of the pineapple crop of the world. American home-grown pineapples come from

Florida and Hawaii. Florida fresh fruit is distributed throughout the country in a fairly satisfactory condition, depending upon the distance and method of transportation and its state of unripeness at the time of picking. The quality of the Florida pine improves each year, but the quantity which could be raised there, were every acre of suitable land planted, would not go very far toward

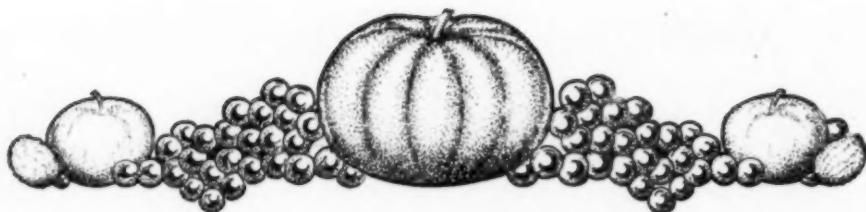
(Con. on p. 294)



PACKING THE PINEAPPLES FOR MARKET



A PINEAPPLE FIELD IN HAWAII



## Some Dainties for Hallowe'en

By FRANK H. SWEET

Now crack ye nuts, ye fire burn bright;  
Bid sprites and goblins, too,  
A charm to weave this nutcrack night  
O'er all ye bake and brew.

Come, all ye little would-be cooks,  
And join our merry band;  
Learn to make the Hallowe'en foods  
Enjoyed throughout the land.  
Put on your caps and aprons quaint,  
Set out two bowls and spoons,  
And butter well your biscuit-tins  
For oatmeal macaroons!

Next mix the contents of the bowls,  
And add vanilla too;  
And last the well-whipped white of egg  
Most thoroughly mixed through.  
Then drop the mixture from a spoon,  
Two inches space between,  
In little bits no larger than  
A tiny lima bean.

The sugar and the butter mix  
Till creamy as can be,  
Then add the beaten yolk of egg  
And stir most thoroughly.  
In another bowl the dry things put,  
The oatmeal and the salt,  
Stirred with the baking-powder till  
They blend without a fault.

### HALLOWE'EN GINGER JACKS

In good slow oven let them brown.  
Before you take from pan,  
Press a walnut meat on top of each  
As quickly as you can.

When cool and brittle spread them out  
Upon a big flat dish,  
And serve them to your hungry friends  
As freely as you wish.

### NUT SYLLABUB

First, halve the lady-fingers slim,  
Then break each half in two,  
And stand inside glass dish or cup—  
A dainty sight to view.

Heap high upon each cake-lined dish,  
And sprinkle over all  
The salted nuts which, coarsely ground,  
Add zest and never pall.

Next add vanilla flavoring  
Unto the cream whipped light,  
And dash of powdered sugar fine  
To sweeten it just right.

Before you mix your candies fine,  
Observe this general rule:  
Rub butter on the kettle's edge,

As done in cooking school;  
For then there will no danger be  
Of boiling over suddenly.

**Oatmeal Macaroons**—One pint of oatmeal; half a pound of butter; two cups of sugar; four eggs (yolks and white beaten separately); one teaspoonful of baking-powder; salt and vanilla to taste.

**Ginger Jacks**—One dozen eggs; two pounds of flour; one pound of sugar; one pound of butter; one pint of molasses; one small teaspoonful of ginger; one teaspoonful of soda; walnuts

**Nut Syllabub**—Seven lady fingers; whipped cream; vanilla; powdered sugar and chopped nuts.





## Decorations for Hallowe'en

PERHAPS no festivity in the whole year lends itself so readily to quaint, curious and amusing decorations as the evening of the thirty-first of October, the night before All Saints' Day—Hallowe'en, as it has been called for hundreds of years. All girls who are fond of fun try to give some sort of a Hallowe'en party, and so to give them some new and probably very acceptable ideas we are publishing this month some unique table decorations. The first table is decorated with witches, Jack-o'-lanterns and Cinderella's pumpkin coach. To make the latter, take the wheels from a little toy cart and wind them with white tissue paper and put a fringed paper over the seat for the pumpkin to rest on. This can be made from wire, and the stem, where the wires are massed, can be wound with red paper. From this let tape or ribbon lead to candy mice, who are supposed to draw the chariot. Tie ribbons around mice for place cards and cut out of black paper hats to lie between plates. A witch, which can be made of cardboard, stands at one side. The Jack-o'-lanterns are used to hold salted nuts.

The second table can be called a symphony in black cats. The centerpiece is in the shape of a large cabbage filled with fruit on which is perched a black papier-mâché cat. Tiny black cats chase each other around the dish. Red candles are stuck in halves of walnut shells. Cats' heads are used to hold nuts and candies and even the place cards are adorned with the painted head of a black tabby.

At functions of this sort the dainties described on page 258 can be served, and there should also be a fortune-telling cake, called at this supper "a witch cake." It is a large, round spice cake, frosted and made to represent the face of a clock, the figures and hands being traced with chocolate, and a cat's head of the same in the center. The hands of the clock point to the midnight hour. The cake, of course, contains the significant ring and thimble.

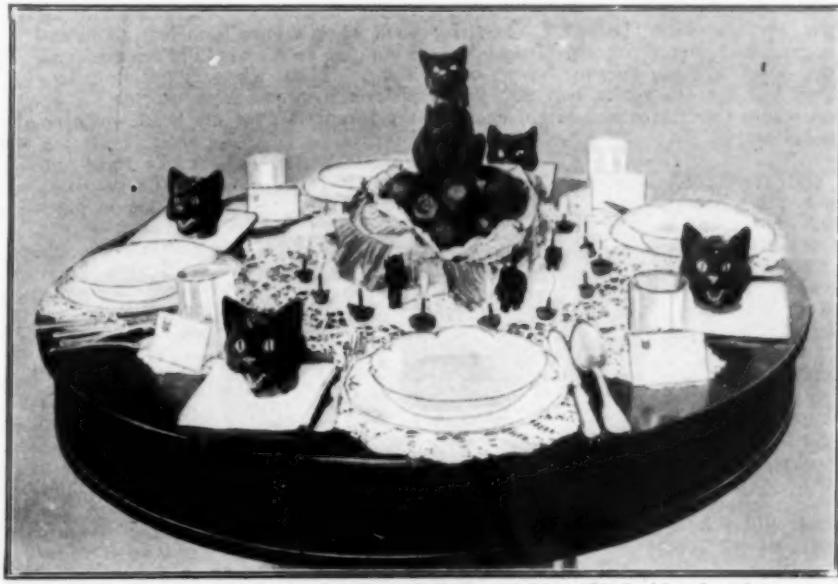
There can also be chicken salad served in apples made into Jack-o'-lanterns, sandwiches of finely chopped chestnuts with mayonnaise, ham sandwiches, sweet cider in earthen steins, and coffee; and last of all, apples. After these have gone the rounds, each guest can be given an envelope,

with a tiny pencil attached, and be asked to save the seeds and place them in the envelope, then write on the outside the number inclosed and his or her own name. These are taken up by the hostess and afterward returned with a slip of paper on which is written the fortune of each guest.

Suitable souvenirs for the evening are little witch-head lanterns and candy boxes, comic vegetable figures, gilt candlesticks, wishbones, pitchforks, brooms, etc., and walnuts and almonds containing tiny favors, while the "ghost" and "devil" candy boxes make a great hit; so do the candy boxes that look like the heads of black cats or Jack-o'-lanterns. Just before rising from the table each guest can be decorated appropriately with a pumpkin-head pin.



Table for a Hallowe'en supper decorated with witches, Jack-o'-lanterns and Cinderella's pumpkin coach



Another table with a centerpiece formed of a large cabbage filled with red apples, on top of which is perched a black cat.

## Children's Page

### AUNT KATE'S CAT

A POEM BY THE CAT

I am Auntie Kate's Cat,  
Fine, furry and fat,  
And this is the way that I go  
Up to her window  
By night or by day,  
When I cannot get in down below:

Whenever I ask it,  
She lowers the basket,  
I jump in, and say "All aboard!"  
Then she says "All ready,"  
And with hand sure and steady  
She pulls it right up by the cord.

People say "Did you ever  
See a pussy so clever?"  
And "How did he learn to do that?"  
But you know that all knowledge  
Is not gained at college,  
And I'm quite an intelligent cat.

### A True Tale with Truly Pictures

BY THE CAT

**W**HERE I lived or what I did before I came to be Aunt Kate's Cat I shall not tell you, because I have never told her or my other kind friends; but I will begin with one warm September evening, when I was about four or five months old and was looking for a home.

I was tired and hungry, and as I wandered along at the edge of the town, near the fields and woods, I came to a row of pleasant houses, which stood on a terrace several steps up from the street, and I thought I would try one of them, but the people who lived there did not want me and drove me away.

At the next house, there were several ladies on the porch, and trying to be polite and friendly, I trotted up the steps and sat down. Some one said: "See that kitten!" The lady of the house said: "We don't want a cat," and the one they called Aunt Kate said: "If we have a cat, I don't care for a black and white one," so she took me up and carried me down all the steps to the street, but so carefully that I just felt sure she liked kittens, so I was not discouraged, but scampered back before she could get up the steps herself. Then I coaxed and purred, saying, "Please let me stay," and ran into the house, but they put me out again, and although

some one said "He has a nice clean face and bright eyes," they shut the doors and I stayed out all night.

It began to rain, and grew cold, and the next morning I was wet and hungry and felt very forlorn, but I washed my face and paws and went to the kitchen door and mewed and mewed, and after a while, when no one else was there, Aunt Kate said: "You poor little thing," and gave me some warm milk.

So I persevered, and the next day when no one else was there but the lady of the house, she gave me something to eat. Afterward she said to Aunt Kate: "I couldn't stand it any longer, I fed that kitten." "Oh," said Aunt Kate, "I fed him yesterday," then they both laughed, and I have since found out that they both have always liked cats very much.

Then the young lady came home from the seashore, and she said:



Then I jump in and say "pur-r-r-p" (all aboard) and she pulls me up

"Where did that cat come from?" and "Is it going to stay here?" as if she did not like me at all. But I stayed on and tried to be a good kitten, and after I had been fed until I was not hungry any more I began to play and amuse them all very much. Then one fine day I caught a mouse, and after that they did not say anything more about not keeping me.

So I grew and grew, fine and large and fat, and Aunt Kate, whom I call my mistress, and the lady of the house and the young lady have all come to like me very much. I have a good home and all the care a cat could wish. Indeed, people who come here to visit say that I am very much indulged and petted. I have a cushion on a stool in the parlor, where I can enjoy the fire on the hearth, another on the kitchen chair in a good warm corner, and I am allowed to

sleep on the beds, as on my blanket at the foot, and not on the white counterpane.

So you see I have grown up to be a well-behaved cat, and I am said to be quite a clever one, as I have several tricks. I can sit up and "beg" as well as a dog, and roll over when told to do so. I usually do it, and lie on my back when I have been left alone and I am glad to see my kind friends come home. Then when the young lady picks me up and says "stretch," I put my forepaws over my head, and, lying straight across her arms, I stretch out every paw and every claw until I measure as long as the yardstick. But the thing that amuses people the most is my basket elevator.

One day, when I was still a kitten and was playing in my mistress' room, she put me in a basket, tied a string to it and let me down out of the window to the outside cellar door. As I was not frightened, but just played with the basket and string, she pulled me up again, and afterward by coaxing me a little she taught me to get into the basket myself. Now when I want to get in, and no one is there to open the door, I just go and sit on the cellar door and say "meow" — (please let me in) — and my mistress will open her window and let down the basket. Then I jump in and say "pur-r-r-p" — (all



I just go and sit on the cellar door and say "meow"

(Continued on page 299)

## Fun for the Little Folks



## FIND THE FARMER'S THANKSGIVING DINNER

Farmer Butts visits the barnyard to seek provisions for his Thanksgiving dinner. Good things he hopes to have for that repast are concealed in the picture. Can you find them?

## Some Amusing Games for Thanksgiving Afternoon

**THE LAUGHING GAME.**—"The laughing game" is quite amusing and occupies but a few minutes. A circle is formed, one child starts with the word ha, the second says ha ha, the third ha ha ha, and so on, each one taking his turn and adding one more "ha" than has been echoed by his neighbor. The "ha ha's" must be made without laughing, which is almost an impossibility, and before the circle has been once gone around the entire party is in a peal of laughter. As each one laughs, he drops out of the game, oftentimes leaving a laughable contest between two.

**Do As I Do.**—This is sometimes called the German exercise. The company are seated in a row or semicircle, and one is selected as leader. The captain stands in front and calls, "Attention! Do as I do." Every eye must be riveted upon the leader, whose actions, whether of eye, hand or whole body, must be exactly imitated. The leader then does something odd or unexpected, such as sneezing, wagging the head, gaping, beating time, or whatever suggests itself. The rest do the same simultaneously, and the effect is very comical if the leader is ingenious and the players good mimics. After a time the leader says, "Present arms!" Each then stretches out the right arm toward the captain. The next command is "Fire!" The captain, at this word, gives the nearest player a push, sufficient to upset without hurting, and each player pushes the next until all are thrown down sideways upon the grass or carpet.

**Buzz.**—This is an old game but a very amusing one. A circle is formed and from one to five hundred is counted in rapid succession, each counting one number in his turn around the circle. When seven, its multiple or any number ending in seven comes around, the one to whom it falls substitutes the word "buzz" instead of seven. For example, fourteen is buzz, twenty-seven is twenty-buzz, a hundred and seven is a hundred and buzz. When the word seven is spoken by mistake a forfeit is paid, which at the end of the game is redeemed.

**A MENAGERIE PARTY.**—This always amuses children greatly. Cut out from magazines and newspapers pictures of different kinds of animals. Paste these upon stiff brown paper and place around the rooms, pinning them to curtains and walls, and standing them upon shelves and brackets. Each picture should be plainly numbered and cards prepared with numbered spaces for the names. The children are given the cards and told to find the animals corresponding to the numbers on the cards and to write the name of each in its space. For an hour an animated scene will ensue as the boys and girls hunt the animals and argue and speculate about the correct name. When order is called, the names of the animals are read; each guest is asked to draw a line through any error in his list. There is a prize for the one who has the greatest number of correct names, and a booby prize, of course.

## Some Very Pretty Crocheted Laces

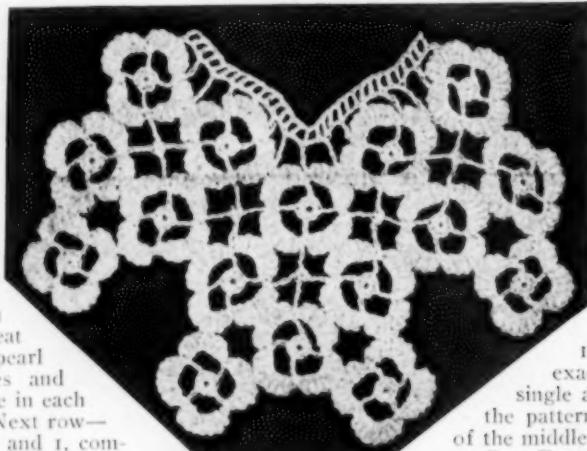
**T**WO very novel and easily-made crocheted laces for the trimming of center-pieces, tray cloths or anything where the bordering needs to be kept as flat as possible, are illustrated on this page. At the foot of the page a triangle is shown. This is made as follows: Chain 5, join, 7 doubles in ring, chain 10, miss 1, treble in next, chain 7, miss 1, treble in next, repeat twice. 2d row—1 double, 8 pearl stitches (throw over 5 times and draw through all) and 1 double in each loop, join 6 patterns at sides. Next row—5 patterns, 3d, 4, 4th, 3, 5th, 2 and 1, completes triangle. Chain 15 after 1 double to form corner long treble between petals, 6 chain double in center of petals, 6 chain long treble between next petals, 3 chain, triple treble between stars, 3 chain long treble between petals, 6 chain, 1 double in top of 2d star, repeat. 2d row—1 treble miss 1, 1 chain, repeat, at corners 2 treble and 1 chain. The lacy joining is simply one long treble between petals, and a slip stitch or two in center.

**LACE EDGING FOR CENTERPIECE.**—This pattern is worked exactly like the triangle, and may be arranged in many ways. The number of stitches is the same as in the triangle.

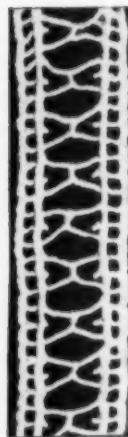
**NARROW CROCHETED INSERTION.**—This insertion is easily made and will be found extremely useful. The cords or doubles are done after the required length of insertion is complete, it being done the short way. The inner doubles are three into every little space by folding back just the row of trebles and 3 chains, and, of course, the outer row is easy enough. There are 12 chain through the middle with treble 3 chain and treble each side of them. The middle 12 chain of each group of three is left right across the back, straight, to take the ribbon, and if a wider ribbon is required, do more than 12 chain. Mind that all the 12 chains that are left for the ribbon come on the same side.

The third stretch of chain is done in six, catching the first twelve over with a treble, leaving at the back the middle one untouched and making six more. The next row, of course, commences another group of 3 long chains.

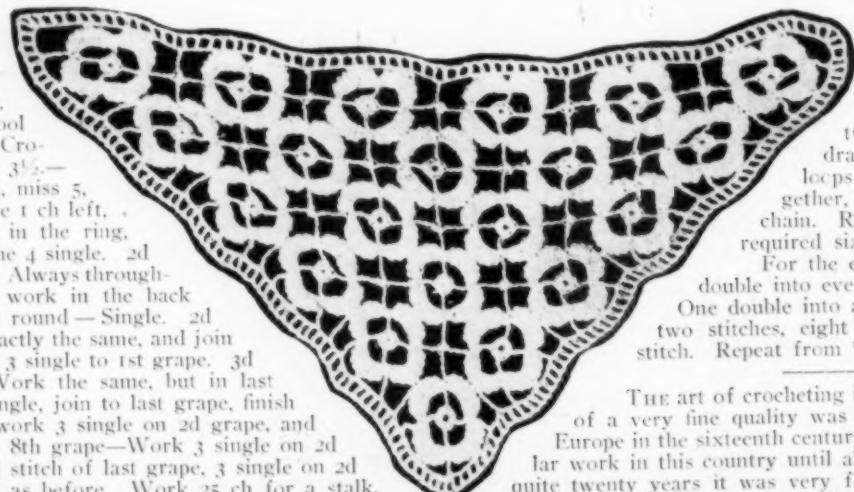
**GRAPE DESIGN CROCHETED LACE.**—Materials: Spool cotton, No. 50; Crochet hook, 4 or 3½.—1st grape—10 ch, miss 5, 4 single, cross the 1 ch left, and work 17 tr in the ring, join to last of the 4 single. 2d round—18 single. Always throughout the pattern work in the back thread only. 3d round—Single. 2d grape—Work exactly the same, and join when finished by 3 single to 1st grape. 3d to 7th grape. Work the same, but in last round work 3 single, join to last grape, finish the round, and work 3 single on 2d grape, and work as before. 8th grape—Work 3 single on 2d grape, join to 3d stitch of last grape, 3 single on 2d grape, and work as before. Work 25 ch for a stalk, 1 ch into 3d stitch of top left hand grape, miss 1, work



LACE EDGING FOR  
CENTERPIECE



A NARROW  
CROCHETED  
INSERTION



CROCHETED TRIANGLE FOR CENTERPIECES OR TRAY CLOTHS

back 5 single, 6 ch, join to top right hand grape, miss 1, work back 5 single, and 9 single along the stalk.

**THE LEAF.**—1st round—13 ch, 1 single into 7th stitch, turn the work over and work 11 ch, 1 d, 3 times in loop. Turn the work to right side. 2d round—2 d, 10 tr, 4 ch, 5 tr, 3 d in first loop; 3 d, 7 tr, 4 ch, 7 tr, 3 d in 2d loop; 2 d, 5 tr, 4 ch, 1 tr, 2 d in 3d loop; 1 d in center ring, 6 single along 6 ch, cross the center stalk with 1 ch, and work another leaf in exactly the same manner, and work single along the stem, fasten off. Join the patterns to one another by the chain of the middle division of the leaf.

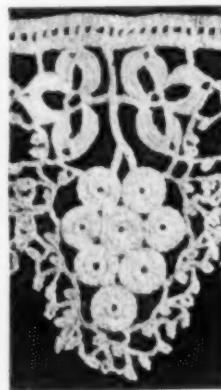
**THE EDGE.**—1 d in ch of lower division of the end leaf, 4 ch, 1 d in middle of 1st grape, \* 9 ch, 1 single in 4th ch, 9 ch, 1 single in 4th, 3 ch, 1 d in middle stitch of next grape. Repeat from \* in each grape all around, working 2 bars of picots in the lowest grape, with 1 d in the 6th and 10th stitches; then 4 ch, 1 d in chain of leaf, 1 picot bar in side of next division of same leaf, 9 ch, 1 single in 4th, 3 ch, 1 d in side of next leaf, 1 picot bar, 1 d in 4 ch of next division of same leaf, and repeat. 2d row—9 ch, 1 single in 4th, 9 ch, 1 single in 4th, 3 ch, 1 d in the stitch before each picot of last row; then, after working over the last grape, work 4 ch, 1 d before next picet, 9 ch, 1 single in 4th, 3 ch, 1 d in the stitch after the 2d picot in the next picot bar, 4 ch, 1 d before picot in next picot bar, and repeat, joining the patterns by next 4 adjoining picots.

**THE BORDER.**—1st row—1, 1 tr in side of leaf, 6 ch, 1 single in middle ch of next division of same leaf, 6 ch, 1 single in stalk, 6 ch, 1 single in side of leaf, 6 ch, 1, 1 tr, in next division of same leaf, 6 ch. Repeat. 2d row—Double. 3d row—1 tr, miss 1 d, 1 ch, 1 tr, in next, 4th row—Double.

**SHELL-PATTERN CROCHET** (not illustrated).—Make a chain the length required, draw up a loop through each of five successive stitches, draw through all the loops on the hook, close the cluster with one chain, \* draw up a loop under the last chain, another through the back perpendicular loop of last stitch, and one through each of two next stitches, draw through all the loops on the hook together, close with one chain. Repeat from \* to the required size.

For the edge: 1st row—One double into every stitch. 2d row—One double into a stitch, \* pass over two stitches, eight trebles under next stitch. Repeat from \*.

THE art of crocheting is very old. Crochet of a very fine quality was worked by nuns in Europe in the sixteenth century, but was not popular work in this country until about 1840, when for quite twenty years it was very fashionable; and exceedingly beautiful designs were much worked.



GRAPE DESIGN CROCHETED LACE

## The Proper Way to Carve Meat and Poultry



## A Few Simple and Easy Directions by a Chef

**C**ARVING seems to be one of the lost arts nowadays. Few men and fewer women carve well. A great deal of poor carving, however, is due to lack of trussing or proper preparation of the meat or poultry for the oven previous to its being cooked. It must be remembered that all meats and poultry retain the shape, after cooking, in which they were placed before. You cannot fold nor shape a piece of cooked meat; but if that same piece is folded and fastened down previous to being cooked, it will remain in that shape after the cooking, even if the trussing or fastening is pulled out.

When carving a turkey, place the turkey so that the breast will be at the left hand of the carver. Insert the carving fork in the small end of the breastbone, O, plunging it down so as to gain good command. First take off the leg with the second joint, A to B, and the wing, C to D, on the side farthest from you; then, tipping the turkey a little, take them off on the side toward you, and carve thin slices from each side of the bird in directions indicated by the lines E to F. Next remove the "wishbone," and lift the carcass by cutting from G to H. Cut right across the ribs from H to I on the one side, then turn and cut the same on the other side. With a quick turn of the knife divide the front and back carcass. This will lay open the turkey. Remove the fork and divide the second joints from the drumsticks, making two pieces of the former. Then divide the back, lower and upper half at the second rib joint. It will then be ready for serving. Where the family is small it is not wise to carve the whole turkey. Cut as much as is needed, then make an opening from J to K to get at the stuffing.

There are two ways of carving the breast of a roasted turkey. Either the slices may be made in a direction parallel to the breast-line, or they may be made longitudinal. Boiled turkey, by the way, is better carved longitudinally, the other way being likely to result in the incisions becoming ragged and broken in the cutting.

The carcass of a turkey is not very

difficult to split up with knife and fork, provided one goes about it in the right way. What is known as the oyster-bone should first be removed by placing the flat of the knife against the vertebra connecting the "parson's nose" with the carcass and pressing the edge in the direction of the neck of the bird. The wishbone is removed by placing the flat of the knife against the breast-bone next the wishbone, and keeping it pressed against the carcass.

Rib roasts are exceedingly easy to carve when the bones have been removed and they have been rolled before cooking. Hold the knife flat, and with a quick sawing cut clear across.

A fillet of beef is cut into slices half an inch thick from one end to the other; the thickness being greater in some places than in others gives the carver an opportunity to offer well done and rare meat from the same piece.

For a sirloin roast, first cut out close to the bone the tenderloin, A to B; next remove end C to D; then remove the sirloin, going close to the bone, cutting from E to F. Slice the meat across the grain. Persons who like fat should have a thin slice from the end piece.

The best pieces of beef for roasting or baking are from the standing ribs and sirloin. The standing ribs, six in number, come from the fore-quarter, and the sirloin from the hind-quarter.

First cut off the end from A to B, then run the knife down at C close to the ribs, loosening the meat from the end and around the ribs to B. Next cut off the outside slice, D to E, and put it on the side of the dish, and then slice toward you.

When serving fish boiled or baked cut off the head with a silver knife, as indicated in the illustration, from A to B; then run the knife along the backbone from C to D. Cut

the upper half into slices or pieces as indicated by dotted lines. After you have served the upper half loosen the backbone, turn it to the back of the plate and proceed for the under as you did for the upper side. For planked or broiled fish cut through the backbones, being careful to strike the joints, breaking them quickly.



ROAST RIB OF BEEF



TURKEY OR CHICKEN



A SIRLOIN OF BEEF



CARVE FISH WITH A SILVER KNIFE



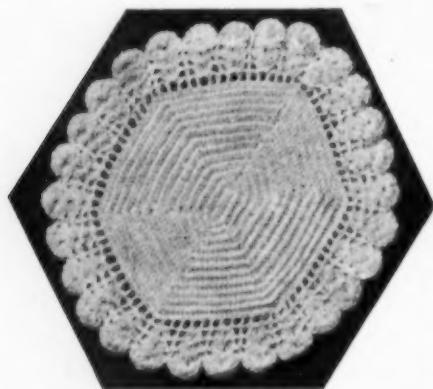
# The Work Table

## For the Thanksgiving Table

By MRS. OLIVER BELL BUNCE

**I**N THESE days of luxurious decorations the desire comes to every woman to possess the dainty as well as charming table adornments, which can be made by any needlewoman, provided designs can be found to fill the need for this holiday season.

The plate doilies and centerpiece of drawn work, as described, have become an established fact for table setting. They can be utilized either for the damask cloth or may find a place on the bare

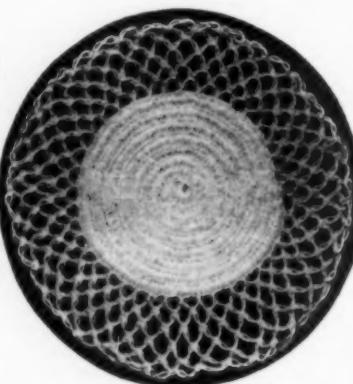


Sturdy mats for everyday use

tiful mats whose stitches are unusual in treatment and not found elsewhere.

When any of these pretty mats require renovating they should be washed with ivory soap, care being taken not to break the threads. In no case should starch be used. The finer ones as well as those of a more sturdy nature, which are used as a protection for hot dishes, should be ironed on a flannel pad so as to bring out the beauty of the design in a clear-cut way. These doilies are made in sets of six or eight, of different sizes, suitable for special dishes and for the formal and informal function.

**STURDY MATS FOR EVERYDAY USE.**—Exceedingly sturdy, durable mats that are really protective as well can be made of fine macramé cord, crocheted in hexagonal form and in varying sizes to suit different needs. For a good medium-sized mat to place under a vegetable dish start with a chain of twelve stitches and crochet around both sides with single cro-



A good doily for hot dishes

table, and both are useful decorations for the three daily meals.

If the worker in cotton and silks follows closely the directions given she will surely reap her reward in a set of beau-

round until twelve rows are formed, widening each row at the six mentioned points. To make the border form a row around the center mat of double crochet with two chains between each two, then form

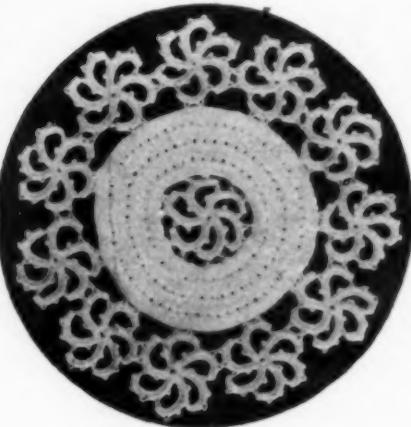
one row of shells, placing four double crochet in one opening of the preceding row, then one double crochet in the second stitch beyond, omitting one space, and continue until the row is complete. For the second row make shells of six double crochet, and for the third row, shells of eight double crochet, and complete the edge with scallops of eight double crochet.

For smaller mats begin with a shorter chain, and for larger ones with a longer chain.

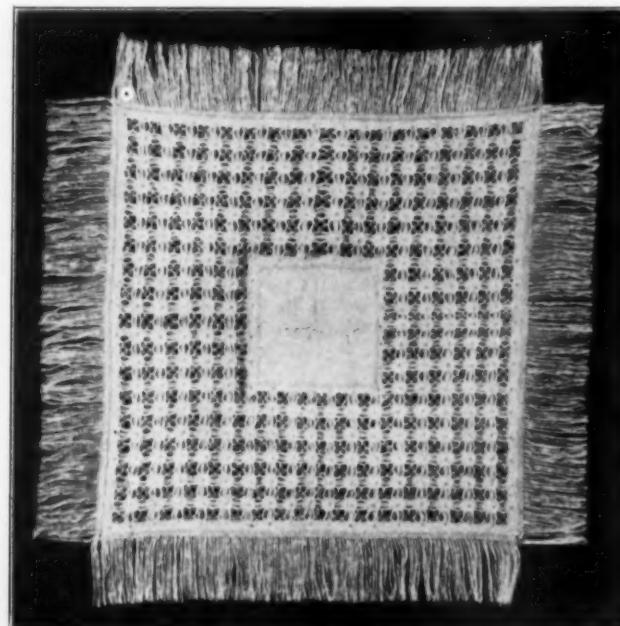
**BARE TABLE DOILIES.**—Exceedingly handsome bare table doilies are made by combining medallions with plain crochet. Plate doilies require twelve medallions each, and smaller and larger ones can be made to suit whatever needs may arise. The medallions are made in sections, known as legs. One medallion forms the center of the doily and the remaining eleven the outer edge. To make each medallion crochet a chain of fifteen stitches and join the ends to form a ring. Work all around this ring

(Continued on page 275)

chet. Turn over on the opposite side and again crochet around with single crochet, widening at each end, and two stitches from each end at each side to form a hexagon. Again turn and crochet back around the center so formed, taking care to catch the needle in the under side of the stitches of the preceding row only. As each row is completed turn the mat to bring the reverse side uppermost and crochet round and



Bare table doilies



A drawn-work centerpiece



## How to Cook Apples

By MRS. SARAH MOORE

of butter on top of the apples before putting on the top crust. If you have plenty of cream add three or four tablespoonfuls to your pie; it will make it richer. Some New England cooks add butter to apple sauce.

**GINGER APPLES.**—Pare and core some good apples, greenings or pippins. Fill the cavity in the center of each apple with a spoonful of chopped preserved ginger. Stand them in your baking-dish (not tin) and pour over them a syrup made either of sugar and water flavored with lemon and with a piece of dried ginger cooked in it, or if there is enough ginger syrup this may be used with the addition of a little water. Bake until soft and transparent but not broken, basting occasionally with the syrup. Serve hot or cold, with a little whipped cream garnished with some pieces of ginger. (See illustration.)

**APPLES AND MARMALADE.**—Prepare the apples as in the preceding recipe, but fill the cavity with orange marmalade instead of ginger. Put a bit of butter on top and a sprinkling of grated nutmeg. Put a little water in the dish and bake. Serve cold.

**DEEPDISH APPLE PIE NO. 1.**—Make a rich biscuit crust, roll it thin and line a porcelain pudding-dish. Slice good greening apples and place them in the dish in layers, covering each layer with tiny bits of butter and sprinkling with sugar. Grate nutmeg over the top layer, add half a cupful of cold water, cover with the paste, in which gashes have been made, and cook in a moderate oven until colored a nice brown, which should take half an hour. Serve cold with plenty of cream.

**APPLE PORCUPINE.**—Pare and core the apples. Make a syrup by boiling sugar and water in equal parts. As soon as the fruit is pared, before it is discolored by standing, immerse it in the syrup and cook until it is easily pierced with a straw. Then take out the apples and ornament the sides of each by piercing them with blanched half almonds. Fill the centers with jelly, preserved fruit or marmalade and serve hot or cold with cream. With the remaining syrup and the skins and cores apple jelly may be made.

**APPLE GINGER.**—This is easily prepared and may be

THE list of delicious and wholesome dishes that can be made of apples is almost interminable. They can be used for salads, for puddings, pies, fritters, etc. They combine well with pears, peaches or quinces. Apple pies can be improved by stewing bits

kept ready for use for weeks at a time. Chop five pounds of peeled and cored sour apples. Put them in a stewpan with three pounds of brown sugar, the juice and rind of three lemons, an ounce of ginger root and water to cover the fruit. Cover and cook slowly for several hours, adding water as needed.

**APPLE TURNOVERS.**—Roll out some good pie crust in a circle. Slice a tart apple thin and lay in the center. Sprinkle plentifully with sugar. Season with nutmeg or cinnamon. Bring the edges of the crust together and pinch lightly. Lay in a greased saucer or pie tin, the pinched side underneath. Prick a small pattern for a vent on top and bake in a moderate oven.

**APPLE SNOW.**—Stew or steam three large tart apples, cored and quartered, but not pared, drain them and rub through a fine sieve. Beat the whites of three eggs stiff, add half a cup of powdered sugar and beat again; now add the apples and beat until like snow. Pile lightly in a glass dish, garnish with jelly around the edge and serve with cold boiled custard.

**APPLE FRITTERS.**—Beat two eggs lightly and add half a pint of milk, one cupful of flour, in which one teaspoonful of baking-powder has been sifted, also a very little salt, and beat again until light. Pare and core some apples and slice them across, dip the slices in the batter and fry in hot butter. Serve hot with powdered sugar.

**APPLE FLOAT.**—Peel six big apples and slice them. Put them in a saucepan with just enough water to cover them and cook until tender. Then put them through a colander and add the grated rind and juice of half a lemon, sweeten to taste, and stir in a trace of nutmeg. Fold in the stiffly-beaten whites of four eggs and put the dish on ice. Serve with whipped or plain cream.

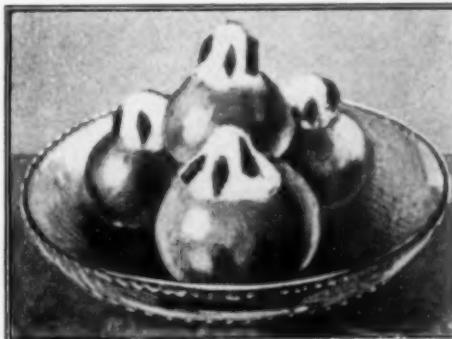
**APPLES A LA PARISIENNE.**—Pare several sour apples, cut them in halves crosswise and remove the cores. Cook them with one cupful of sugar to one cupful of water, taking care to retain the shape. Drain the apples and set each half on a round of stale sponge cake, sprinkled lightly with orange juice and either orange or peach marmalade. Cover the apple with a

meringue and some chopped almonds and set in the oven to brown delicately. Serve either hot or cold.

**APPLE MERINGUE.**—Prepare one pint of stewed apples and while hot add one teaspoonful of nutmeg and half a teaspoonful of cinnamon, also one tablespoonful of lemon juice and the grated rind of half a lemon. Mix with this two tablespoonfuls of butter and the well-beaten yolks of two eggs. Beat until light, adding gradually half a cupful of granulated sugar. Bake in a covered baking-dish for ten minutes in a moderate oven. Remove from oven and cover with a meringue made from the whites of the eggs, four tablespoonfuls of powdered sugar and one teaspoonful of vanilla. Brown and cool slightly before serving with cream.

**KENTUCKY PIE.**—Steam six large tart apples and run them through a colander; stir in while hot one spoonful of butter. When cool stir in the yolks of three eggs, the rind and juice of one lemon and

(Continued on page 273)



GINGER APPLES



BAKED APPLES WITH MARMALADE

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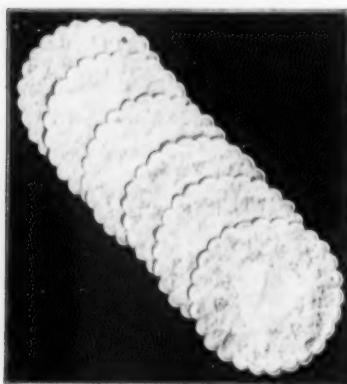
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No. 906 is a handsome embroidered tray cloth in a conventionalized floral design. Nothing makes a prettier or more dainty

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No. 908 is an exceptionally handsome pattern.

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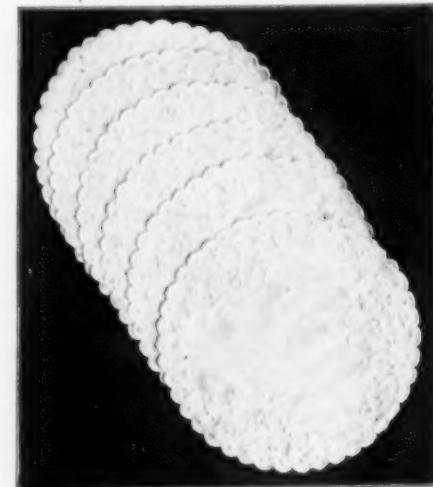
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## Hints About Umbrellas

People are always complaining that their umbrellas wear out and split, yet, if we inquire further into the matter, we find that it is generally the fault of the owners, who seldom understand how to treat them properly.

One common fault is that of keeping an umbrella folded up when not wanted, or, worse still, carefully drawing a case over it; this tends to split the silk, and is the reason why so many crack at the creases, which is always the weakest point. An umbrella should be undone and shaken out directly the owner does not expect to use it for the next few hours. Great care should be exercised in folding it up. We all know how ugly an old "gamp" looks pulled together anyhow and carelessly buttoned at the bottom. The umbrella should be well shaken out and then all the folds carefully arranged, one neatly overlapping the other; they will then fall into their proper places without any of those rucks which are so unseemly and so bad for the umbrella. The ribs should then be held tightly with the right hand near the handle while the top is grasped by the left hand. It should then be turned carefully around from the bottom, always holding the ribs, and the folds, being guided at the top, all fall into their proper place. Now that iron sticks have become general, there is no reason why all umbrellas should not look neat and tidy, as the fabric folds up much tighter over them than over the old-fashioned wooden ones. It is never advisable to buy an umbrella of pure silk; these split much sooner than a mixture of silk and wool.

In boisterous weather how many people have their umbrellas turned inside out because they do not know how to manage them! This need never happen, and is quite easy to prevent. It should be firmly grasped in both hands, one hand near the handle and the other far up the stick, close to the point where the spring holds the outstretched ribs. Held thus, a collapse of the umbrella is impossible. Another bad habit which is almost universal is that of holding the umbrella in such a way that it shelters the ground for about a foot in front, while the back of the jacket and skirt are getting wet. If the umbrella be carried close to the body with the stick near the face the whole person would be sheltered.

Many people think they are doing quite the right thing in opening an umbrella when very wet and leaving it to dry. This is also a popular delusion; the rain does not drain off, but remains on the umbrella and rots the silk. Umbrellas would last much longer if, when wet, they were placed handle downward to dry; the rain drips off the edges of the frame and the fabric dries much quicker; moreover, owing to the lining underneath the ring, the tip of the umbrella retains the moisture, which rots the material and rusts the metal. This is the main cause why so many umbrellas wear out at the top. But this plan is not always practicable, as in paying a call on a wet day, for instance. In this case it should be left under a ledge or some place where it is protected from the rain, and the water well shaken out of the bottom before it is taken up again. In the country or in a house standing in its own grounds, after the above-mentioned process has been gone through, an umbrella can be left to stand open in the doorway.

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But do we  
forget that  
they did not  
know

# Uneeda Biscuit

The Soda  
Cracker  
that is the  
delight of  
this day and  
generation.

5¢

NATIONAL  
BISCUIT  
COMPANY

## Self-Transferable Embroidery Patterns

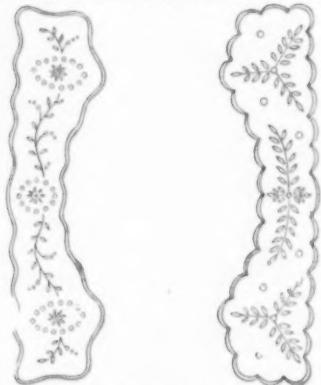
The Simplest Made—Could not be More Simple. No Hot Iron or Water Necessary. Will Transfer Several Times. All Transfer Patterns 10 cents Each. See Directions Below.



No. 112—Centerpiece Design, 22x22 inches, for  
braiding or embroidery. Price, 10 cents. We pay  
postage.



No. 114—Embroidery Design for front of waist.  
Price, 10 cents. We pay postage.



No. 115—Design for embroidered stock collars.  
Price, 10 cents. We pay postage.



No. 116—Design for braided skirt panel. Price, 10  
cents. We pay postage.



No. 117—Braiding Design for collar and cuffs of  
coat or tailo suit. Price, 10 cents. We pay postage.



No. 118—Design for embroidered stock collars.  
Price, 10 cents. We pay postage.



No. 119—Design for embroidered Dutch collar.  
Price, 10 cents. We pay postage.



No. 120—Braiding Design for collar and cuffs of  
coat or tailo suit. Price, 10 cents. We pay postage.

**Directions for Using McCall Transfer Patterns**—Lay material to be stamped on flat surface, not too hard, place pattern on it, face downward, then rub firmly with back of spoon or any other hard, smooth surface, and the design will immediately transfer itself to the material, without the use of water or hot iron.



## Indelibly Stamped

on each bonbon is the name "LOWNEY," an endorsement as good with the public as our endorsement is good with the banks. When you turn a bonbon over and see "LOWNEY" on the back, just as a bank teller turns over a check, then you **know** that it is **good**, — that is to say, whether the package costs five cents or five dollars, the contents are pure, of the choicest materials, superfine in quality and flavor, full weight, and that back of it stands

**THE WALTER M. LOWNEY CO.**  
BOSTON

COCOA CHOCOLATE BONBONS



## ELECTRIC CLEANSER

In sixty seconds **SILVERDIP** cleanses and polishes gold or silver. Put a pinch of **SILVERDIP** in boiling water. Dip your silver in the mixture, rinse and dry. That's all. **No rubbing.** **No grit to scratch.** **No poison or acid to injure the hands.** If your dealer cannot supply you, send us his name and **25c** for a large can.

**THE SILVERDIP MFG. CO.**  
28 PARK ROW NEW YORK

**ACENTS** — My Sanitary Coffee and Tea Makers produce a pure, sweet cup. Needs no settler nor strainer and never wears out. Saves tea and coffee, money and health. Every wife buys at sight. New inventions. Send 15c for size of either postpaid or by all steamers of the Post for 25c. Without question the two best selling articles ever invented. Order both. **Dr. Lyons, 1485 Day St., Peoria, Ill.**



## Topics of the Time

Mrs. Catherine W. McCulloch of Evanston, Ill., said to be the only woman justice of the peace in this country, astonished the Society of Anthropology at a recent meeting by denouncing Adam as a loafer. She declared that Eve was the mother of all the arts and sciences, and by data which carried her back to the palaeolithic age she sought to prove that woman was the originator of most of the good things in the world. At the end of the meeting she asked for a vote on woman suffrage, and the audience, almost to a man, declared itself in favor of giving votes to women.

Professional gossips seem to be an institution of China. Elderly ladies are regularly employed in the business and are well paid, it is said. It is customary for them to go round to the best houses, beating a drum to announce their arrival, and to offer their services to the lady of the house as entertainers. If their offer is accepted they sit down and tell the latest news, the choicest scandals and anything which they think will interest their hearers. Should their stock in trade prove very delectable they very likely take away with them a handsome present in addition to the regular fee, which is at the rate of twenty-five cents an hour. Some of these professional gossips have a large number of clients whom they visit at regular periods.

The career of President Obaldia, of Panama, is full of adventure and romance. He began his career as a brakeman on the Panama Railroad in the days when fever and the scorpions of the jungle were piling up an annual death list of one man in every five from the company's payroll. Next he became a cowboy on a Mexican ranch, where he who shot best and shot first was the victor in all points of dispute; these were the early stepping-stones of his career, leading finally through the fortunes of revolution to the governorship of the Province of Panama.

When it is remembered that he was educated at the leading college centers of both South and North America, says *Hampton's Magazine*, graduating from the University of Bogota and proceeding to New Haven, where he studied at Yale — although never matriculated — his training for the Presidency of the storm-tossed Republic of Panama can be appreciated. And it was all rounded off by a term in a Panama prison, as a result of the war with Colombia, in the early years of the present century.

A French journal gloomily prognosticates that we shall have lost the use of our legs in a generation or two. The tendency of the age is to invent means by which human beings are conveyed from place to place as quickly and cheaply as possible.

People certainly walk far less now than they did twenty-five years ago; they will walk still less in fifty years' time. When a century has passed, perhaps, as our French contemporary suggests, we shall altogether have forgotten how to walk, and our descendants will hop like birds when they are on the level and fly whenever they get the chance. But what will become of their livers? And how are the poor things ever to enjoy the delights of looking at the shops?

It was a proud day for the champions of woman suffrage in Denmark when the Copenhagen city corporation met for the first time after the recent municipal elections, for to the city fathers no fewer than seven city mothers had been added.

The public gallery was filled with women visibly delighted at the triumph of their cause. No little curiosity had been felt as to how the sexes would meet in the council chamber, but the result exceeded the most optimistic expectations.

Gallantly the gray-bearded councilors offered the new members their arms and courteously conducted them to their seats. The ladies all looked solemn and somewhat nervous. Most of them wore black, except the new Socialist member, Miss Crone, a compositor, who was resplendent in a white blouse and a hat with scarlet trimmings.

Councilor Borgbaerg opened the proceedings with a speech in which he paid homage to the "eternal feminine" in politics. He contended that woman suffrage, far from putting civilization back fifty years, as pessimists believed, would "powerfully serve to foster humanity and charitableness, which had maternal affection for its original source."

Business over, the city fathers and mothers gathered about the coffee table in the big dining hall for an informal chat, when matters apparently progressed famously, for one of the new women members was heard to remark that she never thought they would have had such a pleasant party.

Aunt Mary — I hope, Emily, that you and Charles will never become cold and distant.

Emily — We may get cold, auntie, but I am sure there is no danger in our becoming distant. We intend to live always in a flat. — *Puck*.

## A FRIEND'S TIP

**70-Year-Old Man Not Too Old to Accept a Food Pointer**

"For the last 20 years," writes a Maine man, "I've been troubled with dyspepsia and liver complaint and have tried about every known remedy without much in the way of results until I took up the food question."

"A friend recommended Grape-Nuts food after I had taken all sorts of medicines with only occasional, temporary relief.

"This was about nine months ago, and I began the Grape-Nuts for breakfast with cream and a little sugar. Since then I have had the food for at least one meal a day, usually for breakfast.

"Words fail to express the benefit I received from the use of Grape-Nuts. My stomach is almost entirely free from pain and my liver complaint is about cured, I have gained flesh, sleep well, can eat nearly any kind of food except greasy, starchy things and am strong and healthy at the age of 70 years.

"If I can be the means of helping any poor mortal who has been troubled with dyspepsia as I have been I am willing to answer any letter enclosing stamp." Read the little book, "The Road to Wellville," in pkgs. "There's a Reason."

**Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.**



## Knox Pure Plain Sparkling Gelatine

Only one respect  
in which it is  
NOT Economical  
Guests eat more



Illustrated book of entirely new  
recipes free on request for your  
grocer's name.

Pint sample for 2c. stamp

Charles B. Knox Co.

108 Knox Ave., Johnstown, N. Y.



### BIG PROFITS — EXTRA PREMIUMS

We are reliable manufacturers of jewelry, leather goods, cutlery, novelties and the famous Rogers, Wallace and Community brands of tableware, all of which are extensively advertised and well-known everywhere.

You will take call and build trade because sell is high in price and guarantee satisfaction to your customers. We guarantee safe delivery and provide you with a plentiful catalog and book on salesmanship are free. All goods are sent to you prepaid. You make a clear profit of 50% and extra premiums of watches, diamonds, jewelry and tableware. Write now for free booklet, giving complete information of new idea. A. W. HOLMES & CO., 60 Broad Street, Providence, R. I.



When answering advertisements please mention McCall's MAGAZINE.

### His Line

A number of drummers were sitting in a hotel lobby, when one of them began to boast that his firm had the most number of people pushing its line of goods.

There was a little argument and then a drummer who had not had much to say before suddenly rose and said, "I'll bet any man in the house that my firm has the most number of people pushing its line of goods!"

"Done!" exclaimed the boastful one. The money was accordingly put up with a stakeholder and then the boastful drummer asked: "Now, what is your firm's line of goods?"

"Baby carriages," murmured the quiet man, as he took the money and made for the side door.—*Judge's Library*.

### Simple Cakes and Cookies

**GINGER SNAPS.**—Heat one cupful of molasses and pour over half a cupful of sugar, add half a cupful of soft butter, one tablespoonful of ginger, a teaspoonful of soda, and flour sufficient to roll very thin. Cut and bake in a quick oven, being careful not to let them get too brown.

**WHITE CAKE.**—A fine recipe for a large white cake calls for one cupful of butter creamed with two and one-half cupfuls of sugar. Add alternately, in small quantities, one cupful of milk with three cupfuls of flour, keeping the batter very smooth. With the fourth cup of flour sift four teaspoonfuls of baking-powder, add to the mixture, then fold in quickly the stiffly-beaten whites of ten eggs, and flavor to taste. This will make four generous layers.

**HERMITS.**—Three eggs, one and one-half cupfuls of brown sugar, half a teaspoonful of soda dissolved in one tablespoonful of hot water, one teaspoonful of baking-powder sifted with two and one-half cupfuls of flour, one teaspoonful each of cloves, cinnamon and nutmeg, with one and one-half cupfuls of seeded raisins or currants. Drop from a spoon onto a buttered tin.

**CORNSTARCH PUFFS.**—Cream together half a cupful of butter and one cupful of sugar, add the well-beaten yolks of four eggs, a pinch of salt and one teaspoonful of flavoring, preferably vanilla extract. Add alternately to this mixture the stiffly-whipped whites of the four eggs and one cupful of cornstarch with which two teaspoonfuls of baking-powder have been sifted. Bake in a quick oven and when cool cover thickly with icing.

### To Keep Oilcloth Bright and Glossy

Never use soap in the water when cleaning oilcloth. It fades the colors and breaks up the paint. Ammonia also is to be avoided, because it gives the cloth a dull, dead look. If a brush is used, it should be a soft one, but it is better not to use any, except in cases when the oilcloth has been long neglected or poorly washed for some time previously. Take a clean flannel cloth and apply clean water, which is finally to be removed by soaking it up into the washing cloth again after it has been wrung out. The oilcloth is then wiped dry with another piece of clean flannel or coarse crash. After the oilcloth has become thoroughly dry apply to it some warm linseed oil. Only a very little is to be used and slightly rubbed into the cloth, giving it a handsome gloss. The linseed oil will do more harm than good unless used sparingly. Skim milk is used in place of oil and will give the oilcloth a beautiful gloss.

Meanley—No, sir; I don't believe in paying fancy prices to have clothes made to order. Now, here's a suit I bought ready-made for \$9. If I should tell you I paid \$25 for it, wouldn't you believe it?

Knox—I might if you told me over the telephone.—*Catholic Standard and Times*.

If your shoes get very wet, first clean off the mud, then rub grease, lard or vaseline thoroughly into the leather and set them away from the fire to dry for a few days, when you will find that they will be soft and almost like new again.



Twenty-two years after we made our own laws governing the purity of

## NONE SUCH MINCE MEAT

"LIKE MOTHER USED TO MAKE"

Uncle Sam passed his Pure Food Law and his Federal Food Inspectors approved our plant and process. No changes were suggested and none have been made.

None Such Mince Meat has a higher standard of purity than the law demands. It is made in a way and amid surroundings more cleanly and more sanitary than the law requires. Can you doubt the quality of a product that anticipated the Pure Food Laws some 22 years?

Our own food laws were 22 years old when the United States Food Law was passed.

Two-pie package 14c. — everywhere. Six-pie package 25c. east of the 100th meridian.



Merrell-Soule Co., Syracuse, New York

Member of the American Association for the Promotion of Purity in Food Products

## Ironing Made Easy

The Simplex Ironer does away with all tired feelings, headaches and backaches on ironing day. It works so easy and fast a child can turn it. Saves  $\frac{1}{2}$  the time. The

**SIMPLEX IRONER**  
THE BEST IRONER

gets a beautiful finish on fine linens, plain clothes, flat work, saves its cost many times over. Costs 1c. an hour for gas or gasoline heat. Hand or belt power. Write for name of dealer who handles Simplex. If no dealer we ship direct on 30 Days' Free Trial. Illustrated Booklet FREE. Write today.

AMERICAN IRONING MACHINE CO., C. G. E., Lake St., Chicago



Makes and burns its own gas and produces a pure white, steady, safe, 100 candle power light. No wick, smoke, dirt, grease or odor.

Lighted instantly. Over 200 styles. Agents wanted. Write for catalog.

**THE BEST LIGHT CO.**  
279 E. 5th Street, Canton, O.

## Household Hints Commended and Recommended

**A HINT WHEN A COUGH IS DISTRESSING.** —Simmer gently together two ounces of sugar candy, five cents' worth of best Spanish licorice, half a cupful of whole linseed and one quart of water, for two or three hours. Strain and add the juice of two lemons. This is an excellent cough mixture.

**A HINT FOR THE OVEN.** —To make baking tins smooth, scour them well with a piece of unprepared pumic stone and wash well.

**TO REMOVE THE SMELL OF ONIONS.** —After peeling or chopping onions hold the blade of the knife and the hands under the cold water faucet, allowing the water to run on them for a minute or two. This entirely removes all traces of onion and is quicker and more effectual than any other method the writer has ever tried.

**TO WASH CHAMOIS LEATHER.** —Make a weak solution of soda and warm water; put in the leather and rub well with the soap and let it soak for two hours. Then rub till quite clean. Rinse thoroughly in warm soapy water (if clear water is used the leather will dry hard), wring in a rough towel and dry quickly in the open air—then pull till soft.

**WHAT A DROP OF OIL WILL DO.** —It will prevent door hinges creaking and it will cause locks and bolts to move easily. Care must be taken to guard the floor under hinges, and the contents of drawers from being made greasy by protecting them with newspaper.

**TO CLEAN COPPER KETTLES.** —An easy way of cleaning copper kettles is to fill the kettle with hot water and polish the outside with a rag dipped in buttermilk or sour milk.

**THE TEAPOT.** —The mustiness in the teapot is from one or two causes. Either it is not properly rinsed out every day or not properly dried. Rinse it every time it has been used with hot water and dry it well inside and out. Put it away with the lid open, not shut. Once a week fill it up with hot water, add a lump of soda the size of a nut, close the lid, let it stand till morning and then scrub out with a little brush, rinse thoroughly and dry in the manner above mentioned.

**TO CLEAN STRAW MATTING.** —Put three pints of bran in two quarts of water and boil. When it is nearly cool, wash the matting with it and afterward dry it well with a clean cloth. Add a little salt in the water for white matting and vinegar for red.

**TO CLEAN WHITE VELVET.** —Take one pound of hard, white soap, half an ounce of gum arabic and a gallon of water. Cut the soap into thin slices and boil with the gum until all has dissolved into a smooth, thin cream. When cool enough to bear the hand, dip the fabrics in the liquor and wash by drawing them through the hand, but do not rub, until they are clean. Then rinse in cold water, dry them, and pin out on a table cloth and carefully, with a clean brush, raise the nap by brushing the way of the grain of the velvet.

**A NOVEL WAY OF REMOVING INKSTAINS.** —To remove inkstains from the hands rub the juice of ripe tomatoes over them and rinse in warm water.

**A DARNING SECRET.** —Never darn knitted underwear with wool. It will shrink and make a hole larger than the original

one. Use instead the loosely-twisted knitting silk. Darn very loosely, and when washed the new texture will be almost the same thickness as the knitted goods themselves.

**How to WASH SILKS.** —Prepare some soap jelly by shredding soap finely and dissolving it in boiling water. *To Wash Silk.* —To a bowlful of lukewarm water add enough soap jelly to make a lather and wash silk by squeezing. Rinse in lukewarm water, with salt in if colored, to prevent color coming out. Then in cold water, to which has been added a tablespoonful of alcohol. This will make the silk bright. If dead white, add a little blue to the cold water also. Roll in cloth and then iron. *To Iron Silk.* —Iron under a cloth first with moderately warm iron to prevent discoloration. Then iron silk on both sides till dry, finishing on right side. Air. Black silk will be made a better color by putting it through strong tea and blue water after washing.

**TO CLEAN RIBBON.** —An excellent way to clean ribbon is the following: Cover the ribbon with warm water, then spread it on a board or table and scrub it thoroughly with a brush that has been rubbed in soap. After a good lather has been formed and the ribbon looks clean, rinse it in clear warm water, lay it between folds of thin cheesecloth and press until dry.

The June bride frowned.

"These tomatoes," she said, "are just twice as dear as those across the street. Why is it?"

"Ah, ma'am, these"—and the grocer smiled—"these are hand-picked."

She blushed.

"Of course," she said, hastily; "I might have known. Give me a bushel, please." —*Harper's Weekly.*

## A DOCTOR'S SLEEP

### Found He Had to Leave Off Coffee

Many persons do not realize that a bad stomach will cause insomnia.

Coffee drinking, being such an ancient and respectable form of dissipation, few realize that the drug—*caffeine*—contained in the coffee and tea, is one of the principal causes of dyspepsia and nervous troubles.

Without their usual portion of coffee or tea, the coffee takers are nervous, irritable and fretful. That's the way with a whiskey drinker. He has got to have his dram "to settle his nerves"—habit.

To leave off coffee is an easy matter if you want to try it, because Postum—well boiled according to directions—gives a gentle but natural support to the nerves and does not contain any drug—nothing but food.

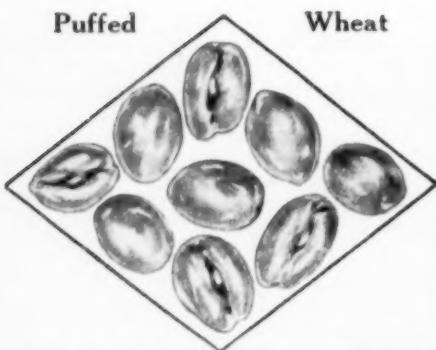
Physicians know this to be true, as one from Georgia writes:

"I have cured myself of a long-standing case of nervous dyspepsia by leaving off coffee and using Postum," says the doctor.

"I also enjoy refreshing sleep, to which I had been an utter stranger for 20 years.

"In treating dyspepsia in its various types, I find little trouble when I can induce patients to quit coffee and adopt Postum." The doctor is right and "there's a reason." Read the little book, "The Road to Wellville," in pkgs.

**Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.**



## HOW TO GET MOTHER TO BUY PUFFED WHEAT

You children who want Puffed Wheat and Puffed Rice ought to say this to your mothers:

"Other folks' children have a new sort of breakfast—breakfasts shot from guns.

"They are giant grains of wheat or rice puffed to eight times natural size.

"The shapes of the grains are unaltered; the coats are unbroken. The grains are nut-like, crisp and delicious, yet four times as porous as bread.

"These foods were invented by Prof. Anderson particularly for children's foods. Every starch granule is exploded by steam, so the digestive juices act instantly. Never before were cereal foods made so wholesome and enticing.

### Puffed Wheat, 10c

### Puffed Rice, 15c

Except in the extreme West

"Now please let us have them. Order a package and see how we like them. Order Puffed Wheat and Puffed Rice both so we can see which we like best.

"For you certainly don't want other folks' children to have better cereals than we."

Say that to mother and she'll get you the foods. For they are not only good but good for you.

But try to get her to order at once—for mothers forget.

Made only by The Quaker Oats Company

### The Ideal Hostess

She must make you feel individually that you are the favored guest.

She must make you feel perfectly at home.

She must see everything and yet possess the art of seeming to see nothing.

She must never look bored.

She must know how to get congenial people together.

She must know how to keep conversation always going.

She must never let anyone be slighted or overlooked.

She must know when to ask the amateur musician to display his or her talents.

She must be perfectly unselfish about her own pleasures.

She must remember that nothing is so tiresome, so surely death to all enjoyment, as the feeling that one is being entertained.

### Don'ts for Tall Women

Don't select the smallest chair in your friends' drawing-rooms. It may suit your fairy-like sister to sit on a stool with her hands clasping her knees, but you should cultivate the stately.

Don't choose the shortest person in the room to talk to, and so call attention to your undue height.

Don't, when choosing a new frock, select stripes or those with a trimming from waist to hem. By wearing a well-cut wide skirt trimmed round and round, you can take at least an inch off your height.

Don't crown your head with lofty hats or a high coiffure. Dress your hair rather full and coil it fairly low. Wear moderate-sized hats that have no upstanding plumes or tip-tilted brims.

### Deep Breathing

Dr. G. Norman Meachen, in a lecture at the Institute of Hygiene, made some interesting remarks on this subject. "Deep breathing," said the lecturer, "if persistently practiced, in season and out of season, in the street and at the office, for a few minutes at a time, would soon bring the roses back to the faded cheeks and dissipate the sallow complexion. Lung diseases, especially the dreaded scourge of consumption, would become less prevalent if people would carry out this simple exercise, which is merely an imitation of nature's method with primitive man, who in running and leaping, unconfined by clothing, develops excellent lung capacity, and uses it to the full."

### For the Business Girl

Remember that—

The office is not a reception-room for afternoon callers.

You have no right to monopolize the telephone for confidential chats with your friends.

Constant whining about your work will not bring promotion.

Any small debt, even a car fare, should be paid as promptly as possible.

It is not necessary to adopt a masculine style of dress in order to be businesslike.

Half worn out finery and fancy hair-dressing are out of place in an office.

Your employer's affairs should be kept strictly private.

*Every reader should send for  
McCall's large new Premium  
Catalogue. Absolutely free.  
Send for it today.*

Be cleansed with the millions of bubbles that are *all* bubbles—no sediment. They cleanse, but wash entirely away.

Soaps made with animal fats have fats in the lather. You only rinse off what does not stay in your pores. That excess causes blemishes to come and color to go.

Avoid all opaque or medicated soaps. Keep your pores pure with the soft liquid bubbles from Jap Rose Soap. It is made from vegetable oils—not animal fats. It is transparent—not solid. It dissolves entirely—not partly. It removes the cause—doesn't treat the condition. Nature does the rest.

Blemishes go away when irritations are removed. Color comes when the pores can breathe. Jap Rose helps Nature—doesn't hinder her!

*Give Nature a Chance with*

## JAP ROSE

"The Bubble Bath Soap"  
Made by Kirk

*Refuse imitations. Look for  
the Jap girl on every package*

**James S. Kirk & Co.**  
361 North Water St. Chicago

### SPECIAL TRIAL OFFER

*We will send a fifty piece puzzle picture and  
sample cake of Jap Rose Soap, for the name  
of your dealer and ten cents in stamps.*

## Good Ideas in Housefurnishing

By A. M. BROWN

IT IS sometimes easier to build a house than to furnish it suitably. Houses have their individuality as well as people, and this must be maintained if you would have a perfectly harmonious abiding place. People are often heard to exclaim: "Oh, yes, the house is pretty, but I have never felt at home in it." When this is the case you can be sure there is some fault in the furnishings.

If the chairs, tables and couches are well chosen, they are not well placed, but, alas, they are not always well chosen.

Furnish your rooms as you would paint a picture. Put in the background first, which is the wall, ceiling and floor. Let the furnishing be the high-lights. If the exposure of the room is sunny, let your paper be of subdued color, a plain neutral tint of "cartridge," or if you wish to incur greater expense, choose the soft-tinted French papers, which unfortunately are not so durable.

Great attention should be given to the exposure of the room when furnishing. If your room has a northern exposure, warm it up. Cover the walls with a light-colored paper of "old rose" or "salmon pink." Keep the furnishings in harmony with the paper. Place in the dark corner a comfortable armchair. This will be sure to look "cozy" and be a favorite seat with your friends. Furnish sunny rooms in cool, quiet green and china blue; this will help to lower the temperature of your feelings on a warm day.

Some of the cheapest and prettiest furnishings nowadays are of the pretty figured and flowered cretonnes. These make comparatively inexpensive hangings, portières, chair cushions, couch covers, etc., and are always in good taste.

In furnishing a house do not forget to pay particular attention to the windows

and their draperies, and in this there is a vast difference between the city and the country house. In the up-to-date New York house there are usually three sets of curtains. First, a lace curtain which falls next the glass. On either side of the woodwork hangs another long lace drapery, while beyond that is a heavy upholstery, lined and edged with a narrow cord or fringe to match the predominating shade of the room.

Windows of the country house are more simply furnished, one, or at most two, sets of curtains being all that are necessary. Among fashionable nets for curtains tea-color takes the lead and is most effectively introduced into many varieties of bobbinette and figured lace curtains. Some of these are simply bordered, but others are in all-over designs. Every shade of the neutral tints are utilized, shading down to white. In the French homes, as a rule, the scheme determined upon for window dressing is the prevailing tone of the room.

A very pretty room in a new house not far from New York has a southern exposure and is full of sunlight most of the day. The walls and ceiling are covered with a soft fawn-colored French paper. The woodwork was stained to imitate French walnut. The picture molding was walnut and gilt. The upper sash of the three windows was treated with a preparation made to resemble amber glass; a delicate molding divided each pane into small diamond-shaped sections. Over those windows were hung curtains of ecru madras with olive and old rose colored figures with a touch of yellow. Pretty etchings in gold and bronze frames, sepia prints with a few bas-reliefs in plaster, which had been mellowed by a coat of shellac, hung upon the walls.



A room furnished with cretonne hangings and cretonne cushions on the chairs

## Your Choice

of Three \$6.00 Silver Sets

Free

Here are three sets genuine Wm. Rogers & Sons' AA extra plate—one dozen tea spoons—one dozen coffee spoons—one dozen bouillon spoons—one dozen butter spreaders—all of the beautiful lily pattern, made especially for us. You can't buy a set of this pattern anywhere. To buy spoons or spreaders of the same quality in jewelry stores would cost you \$6.

Yet see how easy to get a set from us at practically no cost to you. The set that we send you will bear your initial. It's one of the prettiest sets of silverware you've ever seen in all your experience.

## Our Offer

Our offer to you is: Send us the metal cap from a jar of Armour's Extract of Beef, or the paper certificate under the cap (with 10c to cover carriage and packing cost). We'll send you one tea spoon, one coffee spoon, one bouillon spoon or one butter spreader, as you prefer. For twelve caps (and 10c with each) we'll send you

twelve pieces all one kind, or twelve pieces assorted to order. Thus, for but \$1.20, you get a \$6 silver set of genuine Rogers' Extra Plate—the best plated-ware in existence.

An offer like this cannot last a long time. If you want the twelve pieces begin sending in caps at once. But don't forget to send 10c with each cap.

## Armour's Extract of Beef

A few of you don't know the real uses of a good extract of beef. So we are going to give you the silver simply to get you to use a few jars.

We want you to try Armour's Extract in soups and gravies to see what it adds to them.

Use it on left-over meats. Note how it freshens them. Make stews with parts of meat now thrown away. The extract supplies the flavor that some parts of meat lack. Thus you'll save much on your meat bills. There are a hundred kitchen uses for Armour's Extract of Beef. After you try one jar you'll never again go without it.

Armour's is best. It is four times as effective as ordinary extracts. Armour's is concentrated. Please learn what it means—get your first jar today. Send in the cap and 10c. Get a piece of this beautiful silverware. See if you want a full set.

Address Armour & Co., Dept. Y, Chicago.

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**Surf Riding in Hawaii**  
There are long rolling billows on both of our coasts where surfboard-riding may be indulged in. It has been done at Atlantic City, and is being taught by a Hawaiian youth in southern California, but it is in Hawaii that the waves run best and longest and where the enthusiast may indulge both summer and winter, says *Collier's*.

The surfboard of the old Hawaiian was usually of native mahogany, twelve feet long perhaps, for often two stood upon the one board. The surfboard of today seldom exceeds eight feet in length and is more often nearer six. On the smallest of these boards—i. e., one six feet long and eighteen inches wide—the heaviest man may stand, if he knows how, while the force of the wave is behind him; but in quiet water a child may sink it.

Before the big waves can be taught—the water where they form is twelve feet deep—it is necessary to develop muscles in the arms and shoulders that will propel the board at a speed, for a second at least, equal to that of the forward motion at the base of the advancing billow; if this is accomplished, the board is lifted up and carried forward at a blinding speed, and it then becomes a matter of strength in holding on and skill in balancing the frail plank, for even the most expert may slip.

If the rider is confident enough, he may start his own board by standing beside it and giving it a forward shove, at the right moment, just as the wave is upon him. Many, many times probably he will roll over, but at last the knack of balancing comes to him, and he is ready to try to stand upon his board while it is in full forward motion, not such a difficult feat after all, in the small surf where the waves are not more than two or three feet high at most. His real trials commence when he deserts the shallows and strikes out for the deep.

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Miss Sorahji is said to be the only woman lawyer in India. She is said to make a comfortable income by practicing her profession and to encourage other women to follow her example. Her most intimate friend is Mrs. Sarojini Naidu, the wife of the English medical officer stationed in India. Mrs. Naidu is a native Hindu and a poet. One of her books, "The Golden Threshold," was well received in England both by the reviewers and the buying public.

A girl should be taught to detest two things thoroughly—idleness and aimlessness. These two enemies have given birth to emui, which is pain. If she be a child of fortune, instruct her, even more carefully than if she were poor, to work in some definite manner for pleasure's own sake. More than all, train her hands and stir her brain with the constant assurance that she will find her sweetest satisfaction in that which she is to accomplish in life.



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## Girls I Can't Stand

BY A MAN

THERE are all sorts of girls. Some are better than others, some wish they were, and others think they are. About the former there is nothing to say, for they are most certainly married by this time; or, if they are not, they soon will be. But to the latter must be addressed the pen of reproof. You may say the writer is difficult to please; that he won't be pleased, in fact. To this he replies that you are one of the girls who are better than others, and are apt to regard the "others" with a gentle eye. The attention of those offending damsels, therefore, is directed to some pictures of themselves as others see them, says *Woman's Life*.

One of these young ladies is she of the flimsy, flighty, finicky type. She is so airy and light-headed that it is a wonder she doesn't fly away like a puff of smoke. If it is her endeavor to say the inane things and think the emptiest thoughts, she is assured she succeeds beyond all expectation. It is not yet discovered whether she knows anything of anything; if she does, she treasures it up secretly. If what she gives one the impression she doesn't know is equal to what she does know, then she is as wise as anyone who breathes.

It is impossible to say what she does or doesn't like, because she can't say herself. It would be better to suggest that she has passing fancies for things; what pleases her today displeases her tomorrow; so that she is a very difficult person to cater for. When she goes into a shop to buy anything she hums and hahs and picks and chooses until the assistant is driven nearly mad; and when she has made her selection and paid for it she wants it changed again a minute later because she sees something else she likes better; and when the bargain is undone and completed again she is just as dissatisfied as before.

She carries this changing purpose into all she does, so that she becomes an enigma and an unknown quantity to everyone. Two things only can she say she really loves; one is money and the other is dress. If she meets a girl dressed better than she is, or who is wearing a hat of later fashion than her own, she first impudently scrutinizes her attire and then gives her a most supercilious and baleful glare, as though it was the other girl's fault that she is out-dressed.

Unless she is flitting from place to place in search of amusement, or spending money to give herself pleasure, she is cross and unhappy. She can be summed up as intensely selfish and one who thinks that money is wasted unless spent for her pleasure. She takes care she gets whatever there is to be got, no matter who goes without.

Then there is the dear, sprightly young thing, who is full to the finger-tips of all the arts and wiles of fascination. But her fascination, alas! does not fascinate. She pipes and we do not dance; she mourns

and we do not lament. Why is it? Her fascination is too real. It is obviously the result of much study. She proceeds to the destruction of the male heart according to all the principles and laws of fascination; but she has not learned that the greatest art of the schemer is to obscure the purpose. Her fascination is the acme of perfection; it is so perfect that it does not deceive. She attempts to please so persistently that we are surprised and are not pleased. She is about to take us up and sweep us away by sheer force of fascination, but we look at the gold again and find it is but tinsel. She has bound our hearts skilfully many times, but we burst what we found to be bonds of hair instead of bonds of love. It is very sad, for we men see her weaving the net for her own destruction. But being men we cannot warn her. She goes on, well baiting the hook, but we see the barbed point each time. The man will be very blind who swallows it and we are sure it will stick in his throat ever after.

**THE SEVERE TYPE.**—Of quite a different type is the severe young lady. If she is not perpetually saying prunes, her lips look like it. She seems to keep her lips forced together in order to prevent the bad-tempered words escaping. She is suspicious of all men and all things. She sees through a glass darkly; men are as trees walking. Her expressed determination is that she will be an old maid, and we shall not attempt to deflect her from that course. It is not that she is too good for any man, but that no man is good enough for her. She is superior to all other women; she prays that other women may not be like her—for that would be impossible—but that she may not be like other women. She knows she cannot do wrong, nor any other girl do right. She has turned herself into a religion and worships herself regularly. It is hard to carry on a conversation with her; she regards a comment on the state of the weather with suspicion and is aghast at the notion of amusement. As it seems improbable that she will be happy with anyone but herself, we suppose she will continue in the task of self-purification for the rest of her life.

**THE LOVELORN GIRL.**—The heroine of one or two love episodes is one other type of youth and beauty who is to be sedulously avoided. The girl who has done what she can to break a man's heart is to be remembered by all men. She lets a man love her and makes the poor fool happy; and when another suitor calls, whose only claim to consideration is that he is rather well off, lover number one is dropped. Perhaps, you will say, number one has had a lucky escape. You may be right, although he, poor fellow, can't see the joke. This lady is what is known as a jilt, a girl who can't have happiness until she has trampled over some man's broken heart to get it. It is enough to say of a jilt that she has dropped poison into some man's cup of happiness.

There are several other kinds of girls who are troublesome to get on with. But when the dream-princess comes along a man's preconceived ideas of what a girl shouldn't be fall to the ground at once. He finds, lucky fellow, that those ideas were but poor crutches to sustain him when he needed them most.

## The Stunning Coat

here displayed is typical of the exceptional values shown in *The Book of a Thousand Fashions*, our style encyclopedia, which should be in the hands of every reader of this magazine. Your copy awaits you. You can secure it to-day. Simply mail your request. A postal is sufficient.

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## The Prevention and Care of Contagious Diseases

By MRS. ABBIE I. HEFFERN, R. N.

As there is a great deal of information that cannot very well be given in public form, we have arranged to answer questions by mail on the care of mothers and children. Such letters are to be addressed to Mrs. Abbie Heffern, 236 West 37th Street, New York, and will be treated confidentially. To receive a reply by mail it will be necessary for the lady asking the question to be a subscriber for McCall's Magazine and to enclose a two-cent stamp.

It is always more difficult to care for persons suffering from contagious disease than those afflicted with other ills. The reason is that sufferers of this description must either remain in bed, being isolated from all except those who have their immediate care and share their isolation, or else, if not sick enough to be in bed, are still subjected to the irksome restraint that makes a patient almost an outcast for the time being.

There are foolish persons who object to this precaution, and it is upon just such individuals that the responsibility for many cases of serious illness rests. They cannot understand why these rigorous rules are adopted, and seem to take keen delight in trying to thwart the necessary precaution of doctor and nurse. It is a pity no law exists under which such persons can be severely punished, because they are menaces to their own people and to the community in general.

Remember that in contagious disease cases the patient's food must be served in dishes used for him only. Send the meals or whatever the sick person is permitted to eat to the room, where the food in the kitchen receptacles is transferred to the dishes used in feeding the patient. These dishes have been washed in scalding water, it is supposed, by the nurse, and so there is no danger of the transmission of the contagion through the medium of the transference of food.

I should have said that the first thing to do when a person falls ill of a contagious disease, after the isolation feature has been arranged, is to select a nurse. If one of the family is to take up the task, he or she must be relieved of all other duties, because the nurse must share the patient's isolation. This is purely a protective measure to others. The same rule must be followed in giving the nurse her meals as in the case of the patient. On no account should a dish from the sickroom ever find its way to the kitchen. If one can afford the services of a trained nurse, it is better to have one, and it is economy to engage such services, because the nurse and doctor will under these circumstances work much more to the patient's advantage than is possible for the amateur nurse and doctor, let the intentions of the amateur be as good as possible.

It is ignorance that causes the spread of contagious disease, often the ignorance of the amateur nurse, who does not know what to do to prevent the germs of the disease from scattering broadcast. By the amateur nurse I mean the member of the family who has the case in her particular charge, the amateur quite likely being the mother. Bless her heart, she would do

nothing to harm anyone, and that is what makes it so hard to criticize her. But here is an instance in point that shows the sometimes shocking carelessness of the home nurse in contagious disease:

During my period of service as a nurse in the public schools of New York, I met a child attached to one of my schools near her home carrying a big bundle. I knew she had scarlet fever in her family, because she had been shut out of school in consequence. So I asked her what she had in her bundle, and was horrified to learn that the bundle was nothing less than the clothing which had been used on the patient's bed, which she was carrying to a public laundry to be washed, her mother having sent her on the errand.

Needless to say I stopped that, but just imagine what it meant! Nothing less than that every person whose laundry came in contact with that clothing would be exposed to scarlet fever, the germs of which seem to be endowed with long life. This is one of the ways in which epidemics secure mysterious beginnings, seeming to break out spontaneously in different sections. It does not require a bright mind to note that such things should either be prevented or severely punished.

I knew of an instance where a very light case of scarlet fever occurred in a dwelling, so light that the patient was not confined to the bed but a day or so. The family afterward moved away, its place being taken by another family with several children. A few months afterward the wall-paper in the room where the scarlet fever case occurred was removed, and the germs which seemed to have been hibernating therein caused every child in the family to contract the fever, two of the cases resulting fatally. You see, therefore, that it is quite as necessary to be as careful in a light as in a severe case of this sort.

Scarlet fever travels in letters, and so does diphtheria. If the nurse should write a letter in the sick room, and then have it posted, she would be guilty of criminal carelessness, for every person handling that letter might contract scarlet fever if the system was in the right condition.

The same thing is true of diphtheria, measles, whooping cough and like ailments.

The home nurse should bear this in mind: Always have a separate bed for your patient. Never occupy the same bed. Also take





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**PACIFIC MILLS, Boston**

extreme care in regard to the bed clothing. Cleanliness is essential. Have in the room a receptacle, preferably a boiler, and keep in this a liberal quantity of solution of carbolic acid, the solution being one part of the acid to twenty parts of water. This refers only to pure carbolic. If there is a solution to be considered instead of the pure article, your doctor will tell you how to get the same strength.

Place all the patient's soiled clothing, from the bed or otherwise, in this receptacle. Let the clothing remain in the solution about three hours. Use no other disinfectants. They all rot the clothes. After this let the person who is nursing the patient wring out the clothes and put them in something that has not been in the sick-room. Then it is perfectly safe to take those clothes and put them through the ordinary washing process in the usual way, because all danger of contagion will have been banished by the carbolic solution bath. There is no danger to be feared, for although the nurse handled the clothes after they left the solution, the fact that she had bathed her hands in the solution and that the clothes themselves had been disinfected, would render harmless any germ that might try to attach itself.

In washing such clothing in the usual fashion, however, take care that no other clothing is boiled with that from the sick-room. Be as certain of taking all these precautions as you are to prevent the sick one from breathing into your face. I hope you all have common sense in sufficient quantity to avoid any such folly. Teach your patient when he coughs to turn his head to one side. No matter how dearly beloved the sick one may be, never kiss one suffering from contagious disease.

I knew of a case in a New England town where a child was taken ill with diphtheria. The case grew serious, and the father, absent on business, was sent for. When he reached the sick child's bedside, despite the doctor's warning, he kissed the little patient. Within two weeks he was taken with the disease and never recovered. The child lived.

Every article used in the sick-room should be disinfected. The toilet arrangements should be such that there can be no resulting contagion, for here is one of the most fruitful sources of the distribution of contagious disease. A cheap disinfectant, and one that can be obtained at any drug store, is Sanitas. It can be considerably diluted, perhaps one-half to two-thirds, and the solution plentifully used in all articles connected with the toilet in especial.

Whenever the nurse finds it necessary to touch the patient, as in bathing, or when her hand comes in contact with his while serving meals, have some of this solution at hand, so it will be possible to bathe the hands without delay. The nurse is not immune, you know, and the reason she does not contract disease is that all the time she takes just such precautions as those outlined. Besides being so careful, the nurse ought to be well, yes, strongly fed, for she needs all the power of germ-resistance that a good, strong vitality can furnish.

You know the human body is usually immune to germ effect if it is perfectly healthy. It is only when in some way we have gone beyond nature's border-line toward the camp of illness that the germs



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## Shredded Wheat

It contains all the material needed for building the perfect body. The crispness of its shreds promotes mastication, which means sound teeth and good digestion.

Here's a hint for the cook: When you stuff that Thanksgiving turkey this year, try Shredded Wheat crumbs instead of white flour bread crumbs. It imparts a delicious flavor to the turkey and is very nourishing and wholesome.

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find it possible to inoculate us with their various poisons. The perfectly healthy individual rarely contracts disease. Besides the food feature of good health, the use of a medium laxative occasionally is a fine health producer. Keeping well is a simple matter. We have to see that nature's program is strictly adhered to, and must not forget that we are part and parcel of her great plan of existence.

#### Pets of Great Ladies

Some pretty rough things have been said about the affectations of English aristocracy from time to time, but the recent accounts of their household pets are about as incomprehensible as any of their other foibles. The greyhound and the long silky-eared spaniel are a thing of the past. The Duchess of Marlborough is said to have a special fondness for serpents. She spends days also in the park at Blenheim with the gazelles, which in her society seem to forget their traditional shyness. Her other pets are grotesque-looking pelicans which may be seen about the shores of the ponds. Lady Warwick, the titled Socialist leader, especially loves white animals, and in her grounds at Warwick are white peacocks, all kinds of white birds, even a white elephant. Her special treasure is a white parrot which is said to be more than a century old.

Lady Cadogan has a famous collection of snakes. She is able to drape some of them about her in such a way that they serve as jewelry. Among her pets are two trained lizards. Lady Cottenham nurses with great care her dormice, and Lady Churchill is said to be happiest when her crocodile is near her. Lady Hope's pet is an ape from Senegal, while Mrs. Rose Hubbard, one of the most popular of the women in Mrs. Keppel's set, raises geese. Miss Rosa Boughton, one of the most liked of the unmarried girls in London society, insists upon taking to all the houses that will allow her a hyena that she brought from Constantinople and has tamed.—*New York Sun*.

#### English Solemnity

Marshall Wilder has returned to New York from a trip to England, says the *Cleveland Leader*.

"The difference between English and American humor," he says, "is about fourteen days. Joking with the English is like taking liberties with the church. I pulled one of my best ones on them and it was twenty-four hours before I learned what was the matter."

"I told one of my audiences that the busiest man I ever knew was a friend of mine who had only one arm and the prickly heat. A pained expression passed over the faces of the audience and I didn't get a smile. The next day I learned they never have prickly heat in England."

"But don't think for a minute the Englishman cannot understand a joke. His humor is more stolid than ours, but you hand him something he understands and you get him with you to the finish. But it's a queer country. Everything is run by rule. The rules their grandfathers laid out for them fit them now."

"I dropped into the Waldorf one evening for dinner. You never saw such a quiet and solemn-looking dinner party in your life. I called the waiter and asked: 'Does anybody ever laugh in here?'

"'Well, sometimes we 'as complaints, sir,' he replied, 'but not hoften, sir.'"

## Old Screens

A simple and inexpensive method of renovating an old screen is to cover it with heavy wall-paper, either a plain paper or damask or satin-like surface, or one showing a large floral design. A certain amount of care should be taken in the covering process if one wishes the screen to look well.

The first proceeding is to measure a fold of the screen with great accuracy, and then with very sharp scissors to cut the paper to fit exactly inside the surrounding frame which encloses the cloth of the previous covering. Have in readiness some thin glue, and with this quickly brush the edges of your paper. An inch or two is sufficient. If too much glue is applied it will cause the paper to cockle.

Apply the strip firmly to the screen, and with a soft, clean cloth press it firmly into contact. Proceed in like manner with each fold, laying the screen flat upon a large table for greater ease in working.

Sometimes the edges do not require any kind of finish. But when this seems desirable, a narrow border of gold Japanese leather paper or round, brass-headed nails serves the purpose admirably. It is quite easy to obtain a richer effect by employing one of the beautiful Japanese leather papers, which are now to be had in all sorts of different designs and at almost any price. These can be applied to the screen in exactly the same manner.

A screen of plain paper may in several different ways be rendered more ornamental. One method is to mount a good-sized photograph, in bromide or platinotype, on each flap near the top. Or, if desired, more than one print may be employed, these being arranged symmetrically against a paper of suitable tone.

Another pretty way of rendering a plain screen more attractive is to hang upon it any small miniatures, pictures, bas-reliefs, bits of silver, medals, coins, and so on. Not only does this serve to make the screen into a feature in itself, but it is an ideal way of displaying little collections of this kind.

*Do you want to earn money?  
We will pay you liberally for  
pleasant work. We have a  
new proposition that will sur-  
prise you.*

*See page 219.*

## The Archbishop on the Box

It was a former Archbishop of York—Dr. Thomson—who appeared once in the role of coachman. He had attended an evening party and, on leaving the house, discovered that his coachman was drunk. There appeared nothing for it but to drive home himself, and the Archbishop, after placing the smiling but unconscious coachman inside the carriage, mounted the box and took the reins. The monotony of the homeward journey was broken by a wheel of the carriage coming into violent collision with a stone just outside the entrance to Bishopsthorpe. The lodge-keeper, unable to recognize the approaching figure in the darkness, called out cheerily: "Hallo, Bill, drunk again?—and blowed if you ain't got the old cock's hat on!"

"It's the old cock himself," gravely responded his Grace.—*Argonaut.*

**"We're Glad it's That."**

For an hour Bobbie and Nan have been prowling around the kitchen, trying to discover what the dessert would be. To all their eager questioning mamma has only said, "Wait and see." Now they see and are happy. It will be

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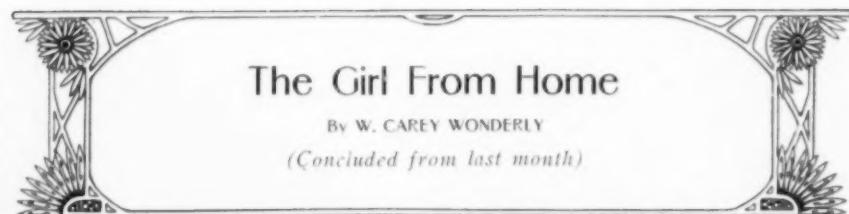
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## The Girl From Home

By W. CAREY WONDERLY

(Concluded from last month)

"Good night. I shall tell Miss Lovelace how the house cheered you."

"Good night," echoed Hallie. "And thank Miss Lovelace for me, please. She has been so good."

It was raining when she opened her eyes the next morning. She sat up in bed and looked at her watch, which she had learned to keep under her pillow the same as other "real" actresses do. It was a little after two o'clock.

"This is worse and more of it," she declared as she rang the bell to order her breakfast. "It is strange 'Aunt' Leland did not call me."

"Where is Miss Lovelace?—Mrs. Leland?" she asked the boy when he appeared with the tray. The thought that probably there was a matinee on had come to her like a flash. "Where is — everybody?" she repeated. "Where is Mrs. Leland?"

"Gone!" said the boy laconically.

"Gone! You mean — ? Gone where?" "I dunno," he returned with a grin.

Hallie pushed aside her breakfast and hurried breathlessly down to the office. A lot of strange men and women were gathered there laughing and talking. Hallie brushed by them and spoke to the clerk at the desk.

"Where is Miss Lovelace. Everybody?" she demanded.

"Why, are you one of 'em? Why, they're gone! The whole bunch of 'em went on the noon train to Kokomo. Say, did they leave you behind a-purpose, miss?"

"Gone!" She could hardly believe her ears. "When does the next train leave for—for—that town?"

"Kokomo? About three, if it's on time. It never is, though."

"At three. Thank you. I'll pay my bill, please." She gave the man a note, and while she was standing at the desk waiting for him to make the change a pretty, blonde girl came up to her and began to talk.

"Goin' to Kokomo? My, it's one jay town. Our stock played there a week. We gave 'em everything from 'East Lynne' to the 'Belle of New York.' Nothin' doin', my dear. I wisht I was back in burlesque; no more drammer for mine. Goin'? Good-bye. You've got my sympathy."

Hallie went up to her room and literally threw her clothes into her trunk. Then she tagged it and left word with the desk clerk to have it forwarded to Kokomo. She arrived at the long, whitewashed station just in time to catch the three o'clock train which today, it appeared, slowed into Blackbush on time. Kokomo is some hundred miles north of Blackbush; the train was an accommodation and the clock had chimed seven before Hallie reached her final destination.

She had half expected to see Courtney or "Aunt" Leland on the platform waiting for her, but instead there was only a lot of farmers going up the country to their homes after a busy day in town. So she caught up her suit case and entered

the waiting-room, at the end of which there was a telegraph office.

"I want to go to the theater—the opera house," Hallie told the woman who had put aside her book long enough to inquire into her wants. "I'm in a great hurry, please. The theater Miriam Lovelace is playing, you know."

"Miriam—what? Nup!" She shook her head.

"Miriam Lovelace," repeated Hallie.

"You're off the track. It's the 'Sultan o' Sulu.' Are you an actress?"

"Isn't this Kokomo?—Kokomo, Indiana?"

"Yes, it's Kokomo right enough. But your show ain't playing here. Are you lost? They're all the time getting lost, you know. I'll tell you, I'll call up along the line and see if I can find your show. Hello! Is this Logansport?"

Hallie waited breathlessly. "It ain't Logansport," the woman said. "Hello! Peru? Miriam Lovelace, yes. They're in Peru," she said, turning to Hallie with a self-satisfied smile. "Don't that beat all?" "Oh! How can I get to—Peru, please?" She sank down on a bench and stared helplessly at the telegraph operator. "Is there a train tonight?"

"One at nine," said the woman, promptly. "I'll tell you what to do. Go across to the lunch-room and get a bite to eat—you look famished. You've got nearly two hours to train time and I won't let you miss it anyway. That's right! Across the street there, yes."

Her brain in a whirl, Hallie obediently followed the woman's advice and started over to the lunch-room just opposite the station. On the steps, a cigarette between his lips, stood Whytlaw.

"Jack!" she cried. She raised her head and the man saw that there were tears in her eyes. "Oh, Jack," she cried. "I'm so glad it's you, boy."

She asked no questions as to what brought him to this out-of-way Indiana town and Whytlaw volunteered no answer but carried her triumphantly off to the hotel for dinner. And all through that dinner he talked to her about Annapolis; about a tea Ginnie Morrison had given for the '99 men and the game the Navy had played St. John's. Hallie's eyes grew bright with excitement. She could see little Wilkins making his famous touchdown. Good for Wilky!

When they entered the waiting-room, a little later, the telegraph operator came out of her booth and busied herself with giving Hallie's costume little sundry pats. Her plain, good-natured face wore a broad grin and Hallie found it extremely embarrassing, but then she did not know that young Whytlaw had spent a weary half hour with the woman just before the Kokomo train had pulled in.

"But, Jack," said Hallie, as she and Whytlaw waited on the platform for the Eastern Limited, "but, Jack, what will Miss Lovelace say to all of this? I am still a member of her company, am I not? The law might—I've heard—"

"What can Miss Lovelace say?" laughed the man. "She should take better care of her company, it seems to me. Let her sue the railroad if she likes; they are responsible for all goods lost in transportation. Come, I think this is our train."

"But, Miss Lovelace has been so very kind to me, Jack," protested Hallie. "I would not have her think me ungrateful. Will you wire her that—that I am not—lost?"

"The very thing!" Whytlaw declared, and this is the message he sent:

"Everything lovely, thanks to Madame Machiavelli. Will write you when we get home. Jack."

"It was a shame for them to queer Hallie's Rosalind, though," he reflected as he glanced with a little smile at the letter from Miss Lovelace safely hidden away in his coat pocket. "But Miriam says the stage is not for her and Miriam knows. God bless her. Now that Bruton's dead I hope she and dad will fix it up between 'em."

As the train pulled out of Kokomo the last thing Hallie saw was the telegraph operator waving her handkerchief.

"I liked her," said the girl with a little glance at Whytlaw.

"Awfully good sort, yes," returned Jack, absently. "Sweetheart," he said suddenly, "this is Peru we're slowing into now. There's the theater with the electric sign. Miriam Lovelace is playing Camille."

Timidly she put out her hand and touched his arm. She was very pale, but she smiled bravely, knowing that he would understand as no one else in all the wide world could understand.

"I guess I'm not cut out for a great actress, Jack," she said happily. "Mr. Courtney used to call me 'the girl from home,' and I suppose that's all I am. But I don't care if you don't, Jack, because I'm very happy anywhere—with you."

*"The greatest ever." That is what you will say when you receive the large new Premium Catalogue of McCall's Magazine. It is yours for the asking. Write for it today.*

*See page 329.*

#### The Value of Learning to Knit

Fifty years ago every woman and girl was taught to knit as part of her education. Now, however, comparatively few are taking up knitting needles with any seriousness of intention. Young women should become expert knitters, not because they cannot buy many things as cheaply as they can produce them, but with a view of that far-off day, which is certain to come in time—the day of old age. To the brightest girl there may, fifty years hence, arrive the day of deafness, when the voices of music shall be brought low; or the day of blindness, when this fair world shall be dim and darkening to twilight or night. To the gayest of us all may come in the far-off time of the future a period of great loneliness, for "friend after friend departs."

When one cannot see well nor hear well, when acquaintances are few and hours drag so slowly, there is oftentimes a great satisfaction in being able to employ the fingers. A good knitter uses hers with the swiftness of an automaton. She sits in the firelight and knits, an embodiment of contentment.

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### Loved and Lost

It is, perhaps, scarcely surprising that when a girl bestows her whole heart's affections upon a man who shows his unworthiness of any woman's love by coolly throwing her over when some one more attractive comes along, she should spend her time in sorrowful reflections upon the deceit of the male sex and refuse to be consoled by those well-meaning but tactless people who insist upon reminiscing her that there are "as good fish in the sea as ever came out of it," says *Woman's Life*.

To the girl who has been jilted, the thought of trying to win another man for her husband is generally a very repugnant one. As a rule she is true to her first love for a very long time after the painful episode, and it is only when a good, honorable man makes her acquaintance and gradually weans her from the view that all men are deceivers because there are black sheep among them, that she learns that, after all, her heart was not broken.

But the girl who has been jilted must not even allow herself to think that her heart has been broken. In fact, she must fight down the tendency to allow one man's conduct to spoil any part of her life's happiness. True, it is hard to forget the pain of blighted love. But the girl who resolutely determines that she will not suffer because of the conduct of a faithless man will soon banish the memories of him from her mind.

To sit and sorrow is folly. The never-failing antidote is to occupy both hands and thought. Work and play are absolutely necessary. Don't neglect yourself and don't hide yourself. A jilted girl naturally shrinks at first from encountering the pitying glances of friends and consequently she is apt to avoid any social gatherings. But this is quite a mistake.

She must show a brave face to the world and mix with friends and acquaintances as much as possible, for the more intercourse she has with other people the sooner will the memory of that unworthy lover cease to cause her pain.

### Don'ts for the Business Woman

Don't criticize those who work with you or those for whom you work.

Don't be late to your work and then expect consideration because you are a woman.

Don't wear overtrimmed and fussy clothes. Wear plain clothes with appropriate blouses.

Don't try to be mannish either in dress or manner. The mannish business woman is out of fashion, fortunately.

Don't sprinkle yourself with heavy scent. Your particular kind of perfume may be exceedingly obnoxious to those about you.

Don't expect to be treated as if you were in society. You are probably doing the work that was done formerly by a man, and if in small ways you are not considered as much as you are at home, remember that you are in business.

Miss Oldham awoke in the middle of the night and found a burglar ransacking her trunk. She did not scream but looking him squarely in the eye she pointed to the door and said:

"Leave me at once, sir!"

"Oh, that's all right, madam," said the burglar, as he backed toward the door, "I had no intention of taking you."



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**The Girl Who Smiles**

The wind was east and the chimney smoked,  
And the old brown house seemed dreary,  
For nobody smiled and nobody joked,  
The young folks grumbled, the old folks croaked,  
They had come home chilled and weary.

Then opened the door, and a girl came in;  
Oh, she was homely—very;  
Her nose was pug, and her cheek was thin,  
There wasn't a dimple from brow to chin,  
But her smile was bright and cheery.

She spoke not a word of the cold or damp,  
Nor yet of the gloom about her,  
But she mended the fire and lighted the lamp,  
And she put on the place a different stamp  
From that it had without her.

They forgot that the house was a dull old place,  
And smoky from base to rafter,  
And the gloom departed from every face,  
As they felt the charm of her mirthful grace,  
And the cheer of her happy laughter.

Oh, give me the girl that will smile and sing,  
And make all glad together!  
To be plain or fair is a lesser thing,  
But a kind, unselfish heart can bring  
Good cheer in the darkest weather.

**The Feminine Point of View**

"The feminine point of view in regard to the stage is always a bit curious to a man," says the stage manager of "Checkers." "A man in the audience is likely to take the play as a whole and judge it that way. His wife or his sister is sure to see it in detail, and if one little thing displeases her it's hard for her to see any good in the piece. Take 'Checkers,' now. Early last season I met at a dinner a Chicago woman who had seen the comedy several times and I asked her how she liked it.

"It's a splendid play," she said, "all but that last act. I couldn't bear the idea of Checkers marrying Pert. When I saw that last act I was perfectly sure she wouldn't make him happy."

"But what did she do?" I asked.

"Why?" said the Chicago woman, "she had lace curtains at the library door in her home. How can anybody like a heroine who doesn't know any better than to use lace curtains for portieres?"

"You see, that one detail of stage setting has ruined the whole play for her, and naturally, being a woman, she blamed another woman for it. She saw the play again this year and told me it was wonderfully improved. All in the world I'd done was to have the proper sort of portieres hung at the door in Act IV, and from her point of view I'd made the whole play over." — *Buffalo Illustrated Times*.

"The men whom I have seen succeed best in life," says Charles Kingsley, "have always been cheerful and hopeful men, who went about their business with a smile on their faces, and took the changes and chances of their normal life like men, facing rough and smooth alike as it came, and so found the truth of the old proverb, that 'Good times and bad times and all times pass over.'"

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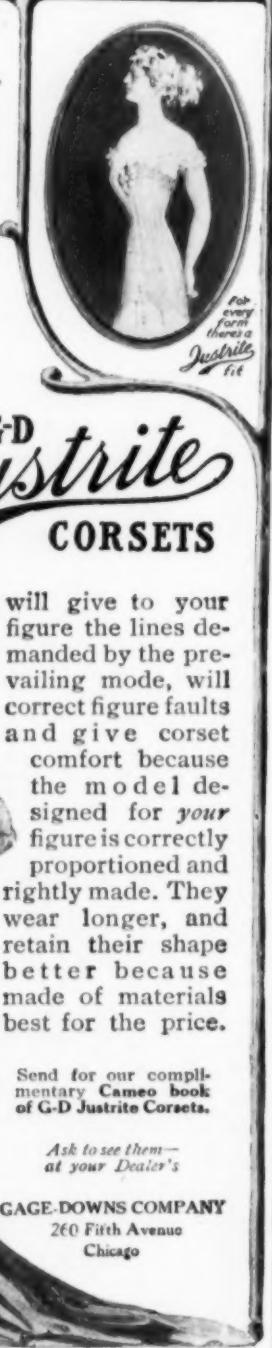
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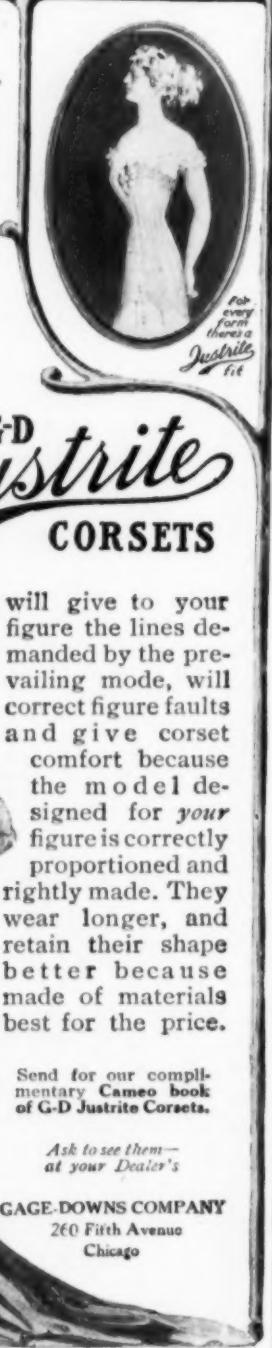
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## How Helen Made Good

(Continued from page 229)

It was then nearly four o'clock. For a long time Helen stood looking out of the window across the placid autumn fields. The Clark farmhouse showed white and comfortable among the trees. Helen tried to picture herself sitting in one of the windows, sewing or watching for Jim to come in from the fields. In her lap she could see a curly-haired little lad with Jim's eyes, asking for stories. She shook her head impatiently. "It can't be," she thought wearily. "It wouldn't be right. I'm not the kind of woman he wants. I've made a mess of everything and I'll not marry and make a mess of his life too."

It was still early, and there was time to pay Mrs. Clark a long-promised visit. She was fond of the feeble, gentle old woman, but dreaded seeing her of late, for heavy with her sense of failure she had tried to avoid Jim as much as possible. But today she knew he would not be home until late as he was at a sale on a farm five miles away. Climbing the hill on which the Clark farm lay, she saw something white in the tall grass of the orchard, and looking carelessly over the fence recognized Frank's white waist.

"And I told him to go right home," she reflected.

She hurried to where the child was and gave a little scream of fright. His head was bleeding and his right arm lay queerly limp upon the grass. A broken limb and some apples on the ground told the story. He had fallen from the tree, striking his head upon the stone near its base and breaking his arm. He was now unconscious from pain and loss of blood.

The mother love, ever strong in Helen, made her forget her horror of blood, and she lifted the child with some difficulty and carried him into the house. No one was in the kitchen, but she found Mrs. Clark lying helpless upon the parlor couch.

"What's the matter?" cried Jim's mother. "You're as white as a sheet and there's blood on your sleeve. Are you hurt?"

"No, but Frank is—awfully bad, too. We must have a doctor. Maybe I can stop the blood, but his arm—his poor arm! Who'll go for the doctor?"

"Dr. Paddock's the nearest and he's three miles. And Jim and father are at Dickson's sale."

"Then I'll run to Peters'. One of the boys from there can go." She was already at the door. Mrs. Clark, unable to tend the suffering child, lay there sobbing at her own helplessness.

"What can we do, dear? You'll have to go the whole three miles to the doctor's. Everyone at Peters' is gone to their sister's wedding and there ain't another family between here and town. What will we do?"

Helen in the meantime had bathed the bleeding head with hands made skilful by tenderness. "We must have the doctor at once," she declared firmly. "I'll go now."

"But it will take too long if you walk." "I'll have to ride. What horse is there on the place?"

"The men folks has got two. There ain't none but the colts and Dexter. But Jim says you can't ride. What ever will you do? And you can't go in the single buggy unless you can harness Dexter."

"I couldn't do that. And I can go quicker horseback." She started to the barn on a run, but when she reached there she sank upon the doorstep faint from horror. To ride a horse with no one near to help her, and of all horses—Dexter! She could not. Then the remembrance of Frank's white face gave her strength.

She found a saddle and carried it into Dexter's stall. He gave a whinny of welcome which made her sicken with fear. Would he trample her even before she was on his back? Dexter submitted to her eccentric mode of adjusting the saddle with admirable patience. He was a little astonished and perhaps a trifle amused at Helen's awkwardness. But as is the manner of horses, he said nothing.

"Whoo!" whispered Helen to the perfectly motionless animal. "Nice horse! Whoa there!"

How she ever led him into the yard she never knew. The whites of his eyes had a threatening appearance which nearly sent her into hysterics. She remembered that her mother had once told her to repeat some Psalm when she was frightened. Only one occurred to her now as she brought the horse to the porch and tried to climb on its back. "The Lord," she began, tremulously, "the Lord is my shepherd, I—Whoa!—I shall—Go on, Dexter! shall not want—I'm not afraid—I'm not afraid—He maketh me"—Here Dexter started down the road at what seemed a frightful gallop.

"Oh, I can't think of any more of the Psalm," she cried out as she clung desperately to the horse's mane, "and I'm just as frightened. O God, please make me stick on and I'll never ask you another thing. Help me get the doctor. Don't let me fall off!"

By this time Dexter had decided that his rider was a novice and turned his head with an inquiring stare. Then he stopped and leisurely cropped some juicy willow twigs near the road. Helen leaned over, broke off a switch, and for the first time in her life struck an animal viciously and with savage strength.

Even now she has no distinct recollection of the ride from the time Dexter lurched ahead at her blow until she was back again in the Clark kitchen, holding Frank's head while the doctor sewed the wound. Then, when the arm was set, she felt her strength deserting her, and going to Dr. Paddock asked him to take her home.

Judd acted in a most unusual manner next day. He neither pulled the cat's tail nor slammed the door, nor did he so much as ask for the second piece of pie at dinner. Several times he looked at the closed door of Helen's room and muttered a "cuss word." Mrs. Thomas became alarmed. The dishes were half cleared away when he asked, "Say, how did the doctor say she was?"

Madge gave him a look of scorn and Anne answered hotly:

"You ought to ask. She's as weak as a cat and it's all your fault. The doctor said the ride scared her half to death, but it wouldn't have dragged her down so if she hadn't been all played out and worried beforehand. And you know who's made trouble at that school, Judd Thomas."

"Quit jawing," muttered Judd. But Kit, who took away his plate, saw something round and shining fall on the piece of piecrust, and she was satisfied.

"Don't worry," she urged, patting the rough head. "She will be all right soon. What's the matter?"

Judd made no answer but went up to his room and carefully looked over his treasures. He fingered the birds' eggs with loving fingers, he rearranged the clam shells rich in their promise of pearls; then, sighing, he closed the box and came downstairs.

"Where are you going?" demanded Anne as he started toward Helen's door.

"I want to see her," stammered Judd.

"Well, you can't. Jim Clark has come to see Helen."

Judd went out to the barn and gloomily surveyed the gem of his treasure trove that he had brought downstairs. In a few minutes Kit came to him.

"Come on, Bud," she smiled. "Jim's talking with Madge on the porch and Helen says you can see her for a minute."

Jim had not stayed with Helen long. He was always a quiet man and speech came to him but slowly. So when he had seen her for the first time since her ride, he had only said simply, "I knew you had it in you, Helen. I guess I don't have to ask you over again." Then he took her in his arms, and kissing away all her weeks of fright and doubt left her to talk with Madge.

When Judd saw Helen lying there so white and tiny he tried to speak but somehow he found it more difficult than usual. At last he carefully placed in her hand the cherished squirrel tail.

"It's for you," he told Helen in answer to her questioning smile. "I thought you might like it."

"Thank you, Judd," murmured Helen with due gratitude.

"It's sort of draggled 'cause I let it fall in the water pail the day I took it to school. "But," he added in a half-regretful, half-admiring parenthesis, "it's a beauty, just the same. I wouldn't have taken no money for it—Joe Bemis offered me a dime—but I wanted you to have it."

He struggled for a moment and went on more gruffly:

"And I ain't been giving you a fair deal. I've been mean and ornery and said you was a—a coward, 'cause you was sort of chicken-hearted. And then you went and done all that for the kid. I sassed you and made you sick. And I've tried to be too all-fired smart. But I'll take it all back, and if you'll let me go to school to you again I'll mind you and I'll lick every kid that dares to bother you." Then, feeling he had said enough, he rushed out of the room and bolted for the kitchen.

"Seen her?" asked Madge sourly. "Well, you won't have a chance to torment her much longer. I've just been talking to Jim and they're going to be married at the end of this month. He don't want her to teach any more, but she's bound to finish her term, and if you bother her—"

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**Chas. A. Stevens & Bros., Chicago, Ill.**

"Shut up," said Judd gloomily. He strolled to the front porch and sent a vindictive glare after Jim Clark, who was just riding away.

"Just when I get to like school," he mused plaintively. Then he scowled. "That Clark fellow is too fresh. I'd like to punch his head!"

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## Stuffing the Thanksgiving Turkey

A BADLY-SEASONED OR too damp dressing spoils the best turkey that ever was raised, while a stuffing that is just exactly right in every way gives just the finishing touch of deliciousness needed to complete the *pièce de résistance* of the Thanksgiving table.

**OLD-FASHIONED DRESSING.**—Take a stale loaf or two (according to the size of your turkey), pull out all the middle of it close to the crust and put it in your mixing bowl, picking it into small pieces; add half a cupful of butter and with the palms of the hands rub these together until thoroughly mixed. Season with salt and pepper and some kind of herb, preferably thyme. Add very little cold water, just enough to hold together the breadcrumbs, as too much makes a soggy dressing, which is not fit to eat. Some cooks add a very little minced onion, but that is a matter of taste.

**LIGHT CRACKER STUFFING.**—Roll plain crackers very fine and use two cupfuls; melt half a cupful of butter in one-third cupful of hot water; stir these together and add a quarter teaspoonful of salt and the same amount of pepper and half a teaspoonful of the dried herb or spiced poultry seasoning, which comes prepared in tin boxes.

**CHESTNUT STUFFING.**—Shell one quart of large French chestnuts. Boil them in hot water until the skins are soft, then drain off the water and remove the skins. Return the nuts to the water and cook until soft enough to rub through a colander. Season with one tablespoonful of butter, one teaspoonful of salt and a quarter teaspoonful of pepper. Stir breadcrumbs through to give consistency.

**CHICKEN OR TURKEY STUFFING.**—In a saucepan put a tablespoonful of butter and fry in it one minced onion, adding one cupful of breadcrumbs that have been soaked in water and the water pressed out and half a cupful of stock. Season with one teaspoonful of salt and half a teaspoonful of pepper and thyme. Cut up some celery in very small pieces and use half a cupful. Stir this until it leaves the sides of the pan. Take this from the pan and add to it one cupful of breadcrumbs that have been moistened with one tablespoonful of melted butter and very highly seasoned.

**DRY STUFFING.**—Put a little butter in the frying-pan and chop in a small white onion, fry to a golden brown. Crumb a small-sized loaf of stale bread in this; season with salt and pepper, a little chopped celery and some of the herb sweet marjoram. Stuff this into the turkey, sew it up and roast the bird with the breast down so it will be plump and juicy.

**RICH SAUSAGE STUFFING.**—Cook for five minutes in the frying-pan half a tablespoonful of finely-minced onion and one-quarter of a cupful of butter. Add one-quarter of a pound of sausage-meat and cook two or three minutes longer.



Cook and mash some sweet potatoes and add to the above about one and one-quarter cupfuls (they should be hot when added). Season with two teaspoonfuls of chopped parsley and salt and pepper. Heat all this to the boiling point and add half a cupful of stale breadcrumbs. The cooks of the present day contend that the turkey is juicier and more savory if cooked without stuffing, but in that case you must serve some kind of a croquette with it, for which these recipes may be used: Mix together equal parts of mashed potatoes, soft breadcrumbs and finely-chopped butternuts. Season this with salt, pepper, parsley and a small grated onion. Stir this all together with some butter and the beaten yolks of two eggs. Shape into balls and fry brown in hot fat.

**OYSTER DRESSING.**—This is not so satisfactory as other dressings, as the oysters will be overdone if the turkey is stuffed before placing in the oven. It is better to partly roast the turkey and then withdraw it from the oven and stuff it. Add the oysters to the crumbed bread that has been rubbed with butter and moisten with a little oyster juice. A little variation in the dressing may be made by using the raw liver of the turkey, chopping it and adding it to the breadcrumbs.

**DANISH STUFFING.**—This is used in Denmark and the adjacent countries and will probably not find much favor in this country. It is really more adapted to the stuffing of a goose than a turkey. Use large California prunes (uncooked) and make the proportion of one-third prunes to two-thirds of tart apples cut into pieces about the size of the prunes. A bay leaf stuck here and there adds to the flavor.

### Wallop on Suspicion

A grade teacher at Colby, after having a medical examination in her schoolroom recently, wrote the following note to the parents of a certain little boy: "Your boy Charles shows signs of astigmatism. Will you please investigate and take steps to correct it?"

To which she received a note in reply, saying: "I don't understand exactly what Charles has been doing, but I have walloped him tonight, and you can wallop him tomorrow, and that ought to help some." —*Kansas City Journal*.

**Mrs. Newpop**—What's the baby crying for, I wonder?

**Mr. Newpop**—Oh, he tried to swallow my cuff buttons.

**Mrs. Newpop**—What did you do?

**Mr. Newpop**—Gave him a couple of cuffs.—*Chicago News*.

**Did you notice the remarkable Premium offers on pages 212 and 213 of the October number? If you mislaid your copy, send for a free sample.**

### Choosing Seats in Congress and the Senate

When a new Congress meets there is a lottery for the choice of seats. The newest and freshest member from a backwoods district may be the lucky man to have his name drawn from the box by the blindfolded page and to have first choice of all the seats in the great hall. The veteran of half a score of Congresses, a man of power and note, may be the last of the long line and forced to content himself with a perch in the extreme rear. This is democracy with a vengeance, and of course it would never do for the aristocratic upper branch. There the senator who gets a good seat keeps it as long as he remains a senator. Such men as Allison, Hale, Hoar, Cullom and others have sat all the way from ten to twenty-five years at one desk. When an old senator with an advantageously-located seat drops out through death or failure to secure re-election, some other senator from the rear applies for his seat and gets it, the rule being, "first come, first served." New senators are compelled to take the less desirable desks in the rear of the chamber to await their turn for a chance at better ones. Thus in the Senate there is a slow but steady movement from the rear toward the front of the chamber—a movement highly suggestive of the senatorial system based upon prerogative and precedence.

Even more striking is the method of assigning senators to places upon committees. Here again prerogative is everything. If the chairman of a committee dies or leaves the Senate the man of the majority political party who has served longest upon that committee becomes his successor. The rule is invariable, though of course complications occasionally arise. If the senior committeeman is chairman of another important committee he may be compelled to surrender one or the other.—*Success.*

### Just Keep on Keepin' On

If the day looks kinder gloomy,  
An' your chances kinder slim!  
If the situation's puzzlin',  
An' the prospects awful grim,  
An' perplexities keep pressin'  
Till all hope is nearly gone,  
Jus' bristle up an' grit your teeth,  
An' keep on keepin' on.

Fumin' never wins a fight,  
An' frettin' never pays;  
There ain't no good of brodin' in  
These pessimistic ways—  
Smile just kinder cheerfully  
When hope is nearly gone,  
An' bristle up an' grit your teeth,  
An' keep on keepin' on.

There ain't no use in growlin'  
And grumblin' all the time  
When music's ringin' everywhere  
An' everything's a rhyme—  
Jus' keep on smilin' cheerfully  
If hope is nearly gone,  
An' bristle up an' grit your teeth,  
An' keep on keepin' on.  
—*New Orleans Times-Democrat.*

The director of the zoological gardens was on his vacation. He received a note from his chief assistant, which closed thusly: "The chimpanzee seems to be pining for a companion. What shall we do until you return?"—*N. Y. Herald.*



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No. 4—For Men. Made of 4-thread silk lisle. 6-thread heel and toe reinforced with linen. Sizes 9 to 11 1/2. Colors Navy Blue, Tan, Gray and Black. Four pairs to the box, \$1.00—25 cents the pair.

No. 6—For Women. Made of very fine gauge silk lisle, 4-ply reinforced; 6-ply thread heel and toe, with specially constructed tops which resist garter wear and tear. Sizes 8 to 10. Colors Black and Tan. Also furnished in extra width top (out sizes) for stout people. Four pairs to the box, \$1.00—25 cents the pair.

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## Home-Made

PEANUT BRITTLE.—To make peanut brittle, shell one quart of peanuts; melt one pint of sugar in a saucepan, stirring constantly, turn in the nut meats and pour into a buttered pan.

PEANUT SUGAR CANDY.—Shell and chop fine one quart of peanuts. Put one pound of powdered sugar in a shallow pan and allow it to melt slowly on back part of the stove—do not put on the hot part of the stove or add water to start the melting of the sugar. Have ready a hot dish, buttered freely, and when the sugar has dissolved to a liquid consistency sprinkle the powdered nuts on the dish and pour over them the melted sugar. Spread over enough surface to make a thin candy. It is more delicate and attractive than when made thick.

EVERTON TAFFY.—Take one pound of powdered sugar and one cup of water. Dissolve the sugar in the water; then add one-quarter of a pound of butter beaten to a cream. Stir constantly over a quick fire until done. Just before taking from the fire, add vanilla or some other flavoring. Pour into buttered tins.

KISSES (Chocolate).—Sift together two ounces of grated chocolate and one pound of sugar, then mix it all up with the well-whisked whites of two eggs, drop it in little heaps on oiled or buttered paper and bake in a slow oven.

KISSES (Sugar).—Whip the whites of four eggs to a stiff froth, and mix into it lightly and quickly half a pound of sifted sugar, with a little flavoring to taste, remembering that the more this is beaten together the better the kisses will be, and finish off as in the preceding recipe.

TURKISH DELIGHT (Rahat-la-koum).—Make a syrup with one pound of loaf sugar and a pint of either rose or orange flower water, clear this in the usual way with the white of an egg and the juice of half a lemon; dissolve in a gill of water two ounces of the finest wheat starch till as smooth as possible, and while boiling strain it into the syrup and let it all boil up till thick and ropey, adding at the last a little more rose or orange flower water. Have ready two plates, one dusted thickly with icing sugar, the other well brushed over with almond or sweet oil; pour the mixture onto the oiled plate, let it stand one or two minutes to cool, then reverse it onto the sugared plate, wipe off any oil on the surface, cut it into blocks, dust these well with icing sugar and let it all stand till dry, being careful the bars do not stick together; then put it away in tightly-closing tin boxes between layers of grease-proof paper. This is the Levantine method of making this sweet, but for American taste it would probably be better to make a plain sugar and water syrup in the first instance, trusting to the flavoring at last to bring up the taste.

COCOANUT ROCK.—Chop up the meat of two cocoanuts very fine. Boil three pounds of granulated sugar till it will crystallize on a plate, then add the meat of the two nuts and the milk of one. Boil till it hardens when dropped on a plate.

CARAMELS.—Take a quart of brown sugar, half a pint of milk, a third of a cupful of butter, and about one-quarter of a pound of finely-grated chocolate. Boil slowly till quite thick, stirring all the time;



## Candy

pour the mixture into buttered tins and mark off into small squares.

MAPLE FUDGE.—For maple fudge, first get the genuine maple sugar, no imitation or half and half preparation, and grind it through a mill; this will make it light, and it will not

pack in the cup. Take three cupfuls of the ground sugar, one full cupful of milk and a piece of butter as large as a small egg; mix all together and set over a hot fire. Cook till it boils away from the sides of the kettle, beating all the time. Then pour into a pan and beat until cold.

EVERTON TOFFEE.—Take two cups of molasses, one pound of moist sugar and half a pound of butter. Cut the butter up in small pieces so that it can melt quickly, put it in the saucepan, then add the molasses, and then the sugar, stir it slowly with a knife over a clear fire, and when everything has become thick and of a nice brown color, drop a little into a cup of cold water. If it becomes crisp the toffee is done, and should be poured into a buttered plate.

ALMOND TOFFEE can be made from three ounces of butter and one pound of brown sugar. Melt the butter in the saucepan and add the sugar, stirring for twenty minutes, at the end of which time it should be dropped into cold water as before. Just before pouring out into the buttered plate add a little almond or lemon flavoring and a few finely-chopped almonds.

LEMON DROPS.—Pour on to half a pound of powdered sugar just enough strained lemon juice to dissolve it and then boil it to the consistency of thick syrup. Drop this from the saucepan in round drops onto an oiled dish and set in a slack oven to harden, dusting it as it sets with a little icing sugar. Any fruit juice can be used in the same way instead of the lemon.

VANILLA CARAMELS.—Boil together one pound of sugar, one gill of cream, one ounce honey, one-quarter of a spoonful of butter and half a gill of hot water, till on dropping it into cold water it crackles on touching the bottom; then add a teaspoonful of vanilla and pour it out onto an oiled dish to cool. When cool cut into caramel squares.

CREAM PEPPERMINTS.—For cream peppermints put two cupfuls of granulated sugar and one of water over the fire and boil until the mixture hairs. Then remove from the fire and beat with an egg-whip until it becomes white and creamy. Flavor with a quarter of a teaspoonful of the essence of peppermint and drop in wafers on paraffin paper. If the flavor of chocolate is desired, dip lightly into melted unsweetened chocolate, taking care to drain thoroughly.

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### Passing of the Ranch

The last ten years have witnessed pretty nearly the end of the old-time big ranch, where the cattle upon a thousand hills were the property of one man. The cattle king, who counted his acres in millions and his herds in hundreds of thousands, is passing into a misty realm of legend and fiction as the fur trader has passed before him.

Instead of the fenceless ranchlands in the South today are the checker-board patches of irrigated farms; and in the North, far as Saskatchewan River, the new settler's homestead has carved the ranch country into squares of one hundred and sixty acres bounded by barb-wire fences. The day of raising cattle "on air" has pretty nearly forever passed in America, says *Collier's*.

With the two exceptions of Texas as to cattle and Montana as to sheep, there is not a patch in America, from the Mississippi to the Pacific, or the Athabasca to Mexico, which you can describe as entirely a ranch country. Twenty years ago the big ranches strung out in one continuous long trail from Mexico to Athabasca. Even ten years ago you could have found herds by the hundreds of thousands in Texas, in the Indian Territory, in Wyoming, in Montana, in Southern Alberta, in the valleys that lie like pockets in the mountains of British Columbia. Today you will have difficulty in finding such herds.

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### What Nervous People Should Eat

An entire milk diet is an excellent thing for the woman who is troubled with insomnia. It is also good for the one who is so nervous that when she does sleep she has the sensation of falling, and wakes with a terrific start. When these conditions exist it is well to subsist on milk alone for quite a period.

A grown woman should take a pint of milk at a meal, but to keep up her strength she should take four meals a day, instead of the usual three. People with weakened nerves require a larger quantity of water than those whose nerves and brains are strong. Water aids the digestion of food by making it soluble, and seems to have a direct tonic effect.

Fish of all kinds is an excellent food for women who are suffering from nerves, while, as a rule, salt meats should be avoided. Good bread, sweet butter and lean meat are the best food for the nervous. Eggs may be sparingly partaken of, but they should be soft boiled; the common opinion that raw or under-done eggs are good for all weak or ill people is in most cases correct.

## Just Six Minutes to Wash a Tubful!

This is the grandest Washer the world has ever known. So easy to run that it's almost fun to work it. Makes clothes spotlessly clean in double-quick time. Six minutes finishes a tubful.

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Plume

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**Right Fit Corset Co., Feather Dept.**  
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## A Transformed Thanksgiving Day

(Continued from page 255)

morning across the expanse of frosty meadow toward the glowing sun. She had risen late and could not bring herself to go downstairs just yet. She wanted to think over everything, and to avoid the necessity of talking to even her own relatives. "Papa and mama are absorbed in Elizabeth and no longer lament because I am not here. John Stacy has forgotten all about me when he declared he never would, and there is nothing for me to do but go back to the city. It's hard to see someone else in one's place, though I said I would be thankful for this very thing." When Amy had said to Miss Potter that she had no lover to give up, she really thought she was telling the truth, for she had laughed at John Stacy when she left the country, and told him his love was only a passing fancy, and that she had never taken his attentions seriously.

"I'll take the children for a walk," she said eagerly later in the day. "They are in the way in the kitchen and dining-room, and are crazy to go down and look for the last of the hickory nuts. We'll be back in plenty of time for dinner."

"All right!" said her mother promptly. "Elizabeth and I can manage with the help of the other girls. Run, children, with Aunt Amy."

Back in the woods with the warm sunshine filtering through the branches almost guiltless of leaves Amy sat down on a log, while the children romped and shouted over their treasures. She told herself over and over that she was a great goose to feel disappointed when the very thing she had wished for had come true, but all the same tears would steal down her cheeks. The old homestead suddenly lost the "horribly ugly" look and lay basking in the sunlight clasped with a girdle of giant trees. Why had it never looked so before? Why did it seem so precious and beautiful today when she had always hated it for its look of neatness and thrift and lack of picturesqueness? Unable to answer she sat silently crying and trying to bring herself to see her folly, but it was impossible.

"Dreaming?" asked a familiar voice, and John Stacy stood beside her. "You will miss your dinner if you sit here. Mother sent me with a basket of provisions to old Mrs. Goss, and warned me to hurry back as it was nearly dinner time then. Why, Amy, what is the matter?"

The children grew tired of waiting and trooped off to the house to demand something to eat. "Where is Aunt Amy?" asked all the grown people in surprise.

"Sitting on a log with John Stacy back in the grove!" shrilled out a number of voices. "An' he's got his arm around her," added one mite of six, to the enlightenment of the family.

"We can't wait a second longer," declared Mrs. Longford. "The dinner will be spoiled. Somebody blow the dinner horn and maybe that will bring them."

And it did bring them. Amy was radiantly happy, though traces of tears still lingered on her cheeks, while John looked

very proud and manly as they entered. "I laid out one of my white dresses on the bed, Amy," whispered Elizabeth to her cousin. "If you hurry you will have time to put it on before dinner is served."

"You darling!" cried Amy speeding up stairs to jump out of her shabby frock.

Under cover of the tablecloth John Stacy reached over to press Amy's hand, as they waited for Mr. Longford to say grace. The children openly stared at the blushing girl, but the older people considerably tried to appear blind as the young people seemed unconscious of those about them. Amy seemed transformed inside and out, but several of the ladies who had not heard what the children said when they came from the woods laid it to the fact that she wore a white dress instead of a dark, shabby one.

"I suppose this will be your last Thanksgiving at home for some time, Amy?" observed Aunt Mary Canby. "I met your Aunt Laura at John Tanner's funeral and she said she intended to take you abroad for two years. I suppose by that time you won't remember us at all."

Poor Amy turned a brilliant red, but John answered for her. "Aunt Mary, the trip abroad has been put off until we can go together. I don't know whether it is the thing for the prospective bridegroom to announce the engagement or not, but Amy and I are to be married at Christmas."

"What will that Miss Potter say?" asked one of the relatives when the tumult had subsided a little. "Laura told me she only took Amy because she considered her a promising pupil. She'll be angry when she finds out all her precious time has been wasted."

"Indeed she won't," said a happy voice behind them. "Amy dear, I am not going to give lessons any more. I met my faithful lover at Mrs. Blake's party the other night and we are on our way to his home to spend the rest of Thanksgiving. I insisted upon stopping as we drove past to tell you the news. Perhaps you all know Mr. Marston, as he doesn't live far. He is my husband since this morning."

"I am so glad!" cried Amy springing up to fling her arms about the woman of whom she had always stood in awe. "Oh, Miss Potter, we are to be neighbors."

It was three o'clock before the much-interrupted meal was finally disposed of, but no one grumbled about that. The children consumed enormous quantities of food if no one else did, for children are seldom too excited to eat. After dinner the lovers strolled away to the elm tree in front of the house and watched the day die together.

"It was worth the heartache to have the happiness," said John quietly. "Dear, are you sure you will never regret giving up your career for a plain farmer?"

"Giving it up!" cried Amy indignantly. "I am just about to begin it. John, this Thanksgiving has brought me many blessings, but the greatest of all is my plain farmer."



## Put It On!

Whether you buy your skirts ready-to-wear, have them made, or make them yourself, don't forget to apply skirt braid.

In making your own skirts or in having them made, you'll not overlook it; but in buying a ready-made skirt (which is not bound by the manufacturer on account of alterations) you may overlook it.

### Put on the Braid!

It determines the amount of wear your skirts will give. No ready-made skirt is complete without braid.

## GOFF'S BRAID IS THE Best Made



### Juvenile Fashions for Cold Weather

(Continued from page 247)

seven-eighths yards thirty-six inches wide or two and a half yards forty-four inches wide.

No. 3017 (15 cents).—Navy-blue serge made this jaunty little frock. The blouse-waist has a deep Gibson tuck on each side and is trimmed with a shaped harness effect of bright-red serge braided in black soutache. The neck is finished by a dainty little stock collar of red serge and the sleeves have cuffs of the same material braided in black. The straight pleated skirt is sewed onto the waist. The pattern is in four sizes, from six to twelve years, and requires for the eight-year size, five and a half yards of material twenty-four inches wide, three and seven-eighths yards thirty-six inches wide or three and one-eighth yards forty-four inches wide.

No. 3035 (15 cents).—This is a very stylish and dressy design indeed for a young miss. It can be made of any seasonable woolen or silk, but bright-red henrietta was chosen for our model. The waist has a round yoke of allover lace, which can be omitted if desired. It has the center-front and yoke portion cut in one and is tucked on each side of this. The closing is in the back. The sleeves have upper portions of the material and full undersleeves of lace. The skirt has seven gores and is tucked on each side of the front to yoke depth. The pattern is cut in six sizes, from thirteen to eighteen years, and requires for size fifteen, eight yards of material twenty-four inches wide, five and a half yards thirty-six inches wide or four and three-eighths yards forty-four inches wide.

No. 3044 (15 cents).—The pretty little girl shown here is wearing a simple but very stylish frock of striped cheviot. This is a very serviceable pattern for a school dress or any frock destined for hard wear. The waist is in fancy blouse effect and the skirt is cut with seven gores and box-pleated. There are four sizes in the pattern, from six to twelve years. The eight-year size requires five and a half yards of material twenty-four inches wide, three and three-eighths yards thirty-six inches wide or two and three-quarter yards forty-four inches wide.

No. 3019 (15 cents).—Wide-wale cheviot in one of the new shades of brown was used for this misses' frock, which has a tucked yoke and undersleeves of silk. The waist and front gore of the skirt are cut in one, giving the costume a semi-Princess effect. Brown velvet and velvet-covered buttons are used as a trimming. The skirt has nine gores. The pattern comes in five sizes, from fourteen to eighteen years, and requires for size sixteen, ten and one-quarter yards of material twenty-four inches wide, six and three-eighths yards thirty-six inches wide or five and one-eighth yards forty-four inches wide.

**Shoe Dealer**—Here is a pair of boots that will suit you exactly in your next dash for the pole. How did you like the last pair I sold you?

**Arctic Explorer** (reminiscently) — The best I ever tasted.—*Chicago News*.

"What! Your husband is dead?"

"Yes, a year ago, and last week I married again."

"My sincerest condolences and heartiest congratulations."—*Fliegende Blätter*.

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American women are just finding out that they may serve on their tables ANY DAY IN THE YEAR a tropical fruit in its fullest perfection—

## Hawaiian Pineapple

Hawaii is the world's pineapple garden. The fruit grown there has a size, tenderness and flavor which cannot be duplicated elsewhere. This luscious pineapple is canned in Hawaii by the most approved sanitary methods and sent to our home tables in its full deliciousness. Send for booklet.

HAWAIIAN PINEAPPLE GROWERS' ASSOCIATION  
Tribune Building, New York



## Where Pineapples Come From

(Continued from page 257)



satisfying the demand for this luscious fruit. By far the most of the fresh pineapples sold on street corners and in the stores along the Atlantic Coast and the Middle West comes from Singapore, the Bahamas and other tropical countries.

Fresh pineapples from Hawaii almost never get beyond the Pacific Coast. Ripe pineapples picked and eaten in Florida or Hawaii, semi-tropical latitudes, far surpass ripe pineapples picked and eaten in any tropical country. The reason is this, that in a tropical country everything goes to wood, including the fiber of the pineapple; in a semi-tropical country wood grows with difficulty and the fiber of the pineapple cannot get woody.

Very different conditions prevail in the Hawaiian Islands, where pineapple farming is less than ten years old but has already come to be the industry second in importance only to sugar. Hawaiian growers plant in fields—a single one near Honolulu has rows two and a half miles long—but they raise only the choicest garden pines, the Smooth Cayenne, a fruit which weighs from six to eight pounds and ripens to a rich golden yellow. Hawaiian pineapples have no woody fiber and are as tender and juicy as the best Michigan peaches. Very few are exported raw, though some may be found in the Pacific Coast markets. At least ninety-five per cent, are ripened on the plant and preserved immediately in modern canneries right on the plantations. The industry is almost entirely in the hands of American growers, and the largest planter on the islands is a young Harvard man not yet ten years out of college.

One of the most interesting chapters in the industrial and agricultural progress of our insular possessions has been this development and growth of the pineapple industry of Hawaii since that charming group of islands became, in 1898, a territory of the United States.

Prior to 1890, pineapples in Hawaii were raised only for home consumption, some few occasionally finding their way to the markets of the Pacific Coast. Up to that time the brains and capital of the islands had been devoted principally to the production of sugar, with some attention to rice and coffee, the labor employed being chiefly Oriental. About 1890 a group of Americans, noting the remarkable flavor and tenderness of the Smooth Cayenne pineapples grown in Hawaii, secured land on the line of the newly-constructed Oahu Railway, near Pearl Harbor, imported seed plants from Australia, at great expense, and attempted to build up a trade with San Francisco and the Pacific Coast in fresh pineapples.

Unfortunately, the handicaps of these pioneers were heavy.

The pineapple crop is one that ripens with a rush and seventy-five per cent, of the year's crop frequently ripens within a month and a half or two months. This meant that without frequent steamer service to San Francisco the crop could not be marketed with regularity and complete-

ness. At that period steamer service was irregular and infrequent and a three weeks' period between sailings during the harvest season meant heavy loss to the growers. Added to this were the unsatisfactory steamship accommodations for carrying fresh fruit, causing heavy losses from decay, and lack of a practical marketing system. The results were loss and disappointment to most of the planters.

Among them one or two keen minds saw the need for a cannery, the need to preserve the fruit in tins so that it could be shipped to all parts of the world and sold by grocery stores throughout the entire year.

A start in this line was made about 1896 and a few hundred cases of canned pineapples were packed and shipped to San Francisco. At that time, however, Hawaii was still an independent republic, and while its sugar was admitted to the United States free of duty under a reciprocity treaty, its pineapples paid an import tax, thus tending to discourage the Hawaiian packers. Added to this was the fact that the new product, Hawaiian canned pineapple, was unknown to the consumers or to the trade, and these early shipments were finally closed out at disastrously low prices. At about this time the Spanish war broke out, Hawaii was annexed to the United States, a boom in sugar followed and much of the pineapple land was sold or leased to the sugar plantations. Pineapple plants were torn up and sugar cane planted in their stead.

The one cannery was dismantled, planters became bookkeepers and clerks, and the Hawaiian pineapple industry closed its first era and was almost forgotten.

Not quite, for among the pioneers were a few men with patience, perseverance and foresight. They knew the quality of the Hawaiian pineapples, and they saw that with the markets of the United States now open to them, and with care and energy in making their product known, there were great possibilities. They saw the need of putting the product on the market in a preserved condition, yet with the tenderness and freshness of the ripe fruit, and in 1899 this industry was revived.

A new pineapple patch is set out with slips, which are either the crown cut from the ripened pineapple or the shoots which grow directly under the fruit, and which we sometimes find on a fresh pineapple purchased in the market. When cut from a fine variety these are rather costly, which accounts for the fact that some growers will still waste time raising the poor, hard, woody, old-fashioned kinds. Therefore, canning on the spot is an economy in seed-plant buyers. The new plant takes eighteen months to ripen its first fruit. It is not cut down, but left standing, and in course of time bears a second and usually a third crop, the fruit coming from suckers which start near the point where the first pine has been cut. A plant is rarely allowed to bear more than the third time, as the fruit then begins to deteriorate. Since the pineapple crop takes from

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eighteen to twenty-two months from the time it is planted until the fruit is ripe, the new pioneer company put up its first pack of cann'd pineapples in the summer of 1900. That first crop amounted to a very few hundred cases. Last year's output was 500,000 cases of twenty-four cans each, and this year's will probably be much greater.

By the way, you can plant for yourself that greenish top which the fruitman obligingly breaks off for you when you want your pineapple wrapped in as small a parcel as possible; planted in a flowerpot, if it is green enough to grow, you will get some kind of a pineapple in about eighteen months.

### Pretty Modes for the Little Ones (Continued from page 250)

is to be had in four sizes, from two to eight years. The four-year size requires three yards of material twenty-four inches wide, two and one-quarter yards thirty-six inches wide or one and five-eighths yards forty-four inches wide for the dress, and two yards of material twenty-four inches wide, one and a half yards thirty-six inches wide or one and one-quarter yards forty-four inches wide for the guimpe.

No. 3070 (10 cents).—Little Miss Muffet is most attractively attired in a "cunning" little tucked frock of natural-colored pongee with a neat little band trimming of ecru embroidered silk banding at the neck and wrists. The pattern comes in three sizes, from two to six years. The four-year size requires three and five-eighths yards of material twenty-four inches wide, two and a half yards thirty-six inches wide or two and one-eighth yards forty-four inches wide.

### Good Styles for Boys and an Infants' Set (Continued from page 251)

bearskin, lamb's wool or any other of the near-furs are used for the carriage robe, which may be interlined with lamb's wool or cotton batting for extra warmth and lined with quilted satin or sateen. The pattern is in one size, and requires for the coat, five and one-quarter yards of material twenty-four inches wide, four and a half yards twenty-seven inches wide or three and three-eighths yards thirty-six inches wide; for the cap, three-eighths of a yard twenty-four or twenty-seven inches wide or one-quarter of a yard thirty-six inches wide; for the bib, three-eighths of a yard twenty-four, twenty-seven or thirty-six inches wide; and for the carriage robe, one and three-eighths yards twenty-seven inches wide.

### No Beauty Without Cleanliness (Continued from page 256)

In making a cold cream the solids are melted first—shave the white wax and spermaceti into a porcelain dish, place the dish into a saucepan of boiling water. When the contents of the dish are melted add the lanoline and coconut oil, then the almond oil; take off the fire, beat thoroughly, adding the benzoin drop by drop and finally the orange flower water, gradually beating the whole till cold and thick. Put into a large covered jar and keep in a cold place, in a corner of the refrigerator if possible. A small jar is filled from time to time and kept on the dressing-table for immediate use.

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No. 1 M 532 This suit is made from a fine quality of broadcloth, semi-fitted style, single-breasted model, but fitting through with large handsome fancy buttons. The entire coat artistically braided, as illustrated, with the two side-front strappings and the two side-back strappings of braid gracefully arranged, so as to give a becoming roundness to the form and slenderness to the waist. Deep notched collar; coat lined throughout with finest quality of guaranteed satin and measures 42 inches in length. The Skirt is the new nine-gore, full-pleated model, all seams are tailor-stitched to about 12 inches below the hip line. The eight side-pleats and front box-pleat form the popular and graceful Moyen Age effect. Deep inverted pleated back. The suit comes in a handsome shade of brown, the new dark green color, medium dark grey, navy blue or black. Size 32 to 42 bust measure, 29 to 30 waist measure, 37 to 44 inches length of skirt. **All Express charges prepaid by us. Our Special Price \$17.50**

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## For the Thanksgiving Table

(Continued from page 264)

with the row of double crochet. Then from the ring form a chain of fifteen stitches, work forty-three double crochet on the chain and turn and work back, making four single crochet, then five chain and four more single crochet, the chain forming a loop between the groups. Repeat until five groups of single crochet are made and the center ring is reached. Repeat, making six legs around the ring, and attach the end of each leg to the second loop from the center of the preceding one.

For the plain part of the doily, start a chain at the outermost loop of one of the legs of the medallion. Make nine chain and catch to the second loop with single crochet. Make thirteen chain and attach to the first loop of the second leg with one single crochet. Make nine chain and attach to the second loop, then again thirteen chain and continue around the doily to the starting point, forming a ring. Make four rows of single crochet, widening as necessary, then one row of three double crochet with one chain between each two groups. Make four rows of single crochet, then a second row of double crochet exactly like the one already described. Again four rows of single crochet, then one row of double crochet, and, lastly, four rows of single crochet. Attach the eleven medallions to the outer edge by means of the two outer loops in one leg of each, and attach one to the other by means of the meeting loop in the succeeding legs.

A DRAWN-WORK CENTERPIECE. — To make a lacy and dainty cloth of drawn work choose fine but not too tightly woven linen, and cut a square eighteen inches across. Mark a square in the center four and a half inches across and mark two and three-quarter inches around all sides from the edge to indicate the depth of the border. Draw out twenty-five threads within these border lines on all sides and draw threads across both ways in groups of twenty-five, leaving equal spaces between to form tiny squares of the linen, and terminating at the lines indicating the inner square. For the embroidery use heavy twisted embroidery silk and darn twice around the outside edge of each square of linen, dividing

the threads on each side into three groups. Fill the open spaces with simple lace stitches formed by passing the needle over then under the inner groups of threads, and crossing the thread before proceeding to the next side. Make a French knot in the center of each tiny linen square and make a border of French knots around the edge of the inner square of linen and around the inside edge of the strip allowed for the border, setting these knots between the lace stitches. Make a border of fine feather-stitching around the inner square within the knots, and fringe the outside edge to the depth of two inches. Finish the fringe with a heading of fine herringbone.

A GOOD DOILY FOR HOT DISHES.—A really protective doily to be used under hot dishes is made by crocheting over cable cord. The one illustrated is made with the center five and a half inches in diameter, but the size can be enlarged or decreased by simply adding to or lessening the number of rows. For the foundation use cable cord number fifty, and for the crocheting German knitting cotton number eighteen. Start at about one inch from the end of the cord and work twelve single crochet over it. Turn to form a ring, pulling the cord tightly and attach. Work three rows of single crochet over the cord, widening at each alternate stitch, two rows widening at every third stitch and three more rows, widening as may be required to keep the cord well covered and to preserve the circular form. During the process keep the cord drawn snugly but not too tight, as the doily must lie perfectly flat.

For the border, start with one single crochet, then make one very loose chain and bind with one tight chain. Skip two stitches on the edge of the doily and attach with single crochet. Continue until the first row is complete. For the second row, start two single crochet at the center of the first loop of the first row. Make one long loose chain, bind with a short tight chain and attach to the center of the second loop with two single crochet. Continue to the end of the circle and repeat until six rows of loops have been made. The effect is dainty and lacelike, while the process is simple in the extreme.

## Ducks Trained to Eat Potato Bugs

Joseph Junette, who farms one of the Job ranches on the bluffs, near Alton, Ill., says he will quit farming and educate ducks to eat potato bugs. "A dollar a day a duck" will be his motto. Last summer Mr. Junette enjoyed an income of fifteen dollars a day from fifteen ducks, which he has trained to clear potato patches of the little spotted pests. He shut up the ducks in a pen and fed them on potato bugs exclusively, after starving them until they were glad to get the bug diet, says the *New Orleans Times-Democrat*.

Junette tried them first on his own po-

tato patch, which comprised several acres. The ducks went through the patch like a neighborhood scandal. After this Junette shut up his brigade so they would not acquire a taste for other diet, and would be hungry and able to earn their wages the next time out.

The ducks were in great demand on the farms in Junette's neighborhood. Farmers are glad to pay a dollar and a half an hour for the services of the brigade. Junette has in sight an income of ninety dollars a week from the fifteen ducks already educated and thus employed.

# If You Embroider



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**J. H. Parker Co., Dept. 66, 25 James St., Haldim, Mass.**

## Lessons in Dressmaking

(Continued from page 253)

under side of one of the seam edges, with the wrong sides of the material and binding together. This double edge is then lapped over the other seam edge one-quarter inch or so and basted to position. A row of machine stitching is then run along the basting that connects the binding with the seam edge. This joins the three portions of material with the edge of the binding between the seam. Notice model in Fig. 4. The free edge of the binding is then turned under one-eighth of an inch and the binding is stitched flat to the material. None of the methods just described are to be applied to the under-arm seam of coat or to sleeve seams.

The inner facing of the fronts of the coat should be of the same material as the outside and from five to seven inches wide. Cut about one-quarter inch of interlining away from front edge of garment. Fit facing to outside of coat and stitch to outer edge of fronts from the collar down. The canvas facing is now drawn over the opened seam and cut away until it just meets the stitching of the latter. It is catstitched to position and the cloth facing turned inside of coat.

The silk lining should be cut just like the cloth and all the seams stitched up and pressed open. Silk and cloth are then placed wrong side to wrong side and basted together around all the outer edges and the armholes. The lower edge should be turned up about two inches and hemmed to the lining. The cloth facing the fronts is also hemmed to the silk. The seams of the armhole are turned in toward the sleeve, and silk sleeve lining hemmed over on that of the coat. The lower edge of the sleeve should be turned up about an inch and the lining hemmed over it. Lining of coat is hemmed over lower edge of collar.

Pattern No. 2952 is also a very pretty model, buttoned right up to the throat in true military style. The directions given for pattern No. 2967 apply to this one as well, with the exception of the collar, which is high and close-fitting. This should be interlined with stiff tailor's canvas, two thicknesses if necessary, which should be basted and stitched to silk lining, as shown in Fig. 3. The canvas is cut one-quarter inch from the edge of cloth on lower side of collar, and the cloth is turned up over and catstitched to the canvas. The collar is now basted to the neck of the coat as directed and slip-stitched to position from the right side.

The cuffs are interlined with one layer of tailor's canvas cut three-eighths of an inch smaller than the cloth on all edges; the cloth edges are turned over the canvas and catstitched to position. The cuff is faced with lining and is then slip-stitched to the finished sleeve.

This model looks very well with the seams finished as shown in model one, Fig. 4. It enhances the military air of the coat. If this finish is decided upon the edges of cuffs, collar and coat front should be trimmed with a like binding.

"Is that water you are using well water?"

"I s'pose not," answered Farmer Corn-tossel. "I don't see how it could be exactly well with all the germs the doctors say it has in it."—*Washington Star*.



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**THE RIDGWAY COMPANY, Union Square, NEW YORK, N.Y.**

### **How to Cook Apples**

(Continued from page 265)

one teacupful of sugar, which have been beaten together. Cover a deep plate, such as you use for squash pies, with good pie crust and fill with the mixture, baking in a moderate oven forty minutes.

**APPLE WASHINGTON PIE.**—Take two large apples grated, whites of two eggs, cupful of sugar, juice of half a lemon, beat this until thick and white and spread between layers of Washington pie (which is really a plain jelly cake) and then heap some on top.

**DEEDED APPLES PIE No. 2.**—Invert a teacup in the center of a pudding-dish. Fill the dish all around the teacup with apples cut up fine until you get to the top of the cup. Season with sugar and nutmeg and cut small pieces of butter and place at intervals over the top. Put on an upper crust of good pie crust and fasten tightly on the edges. Cut a cross on top of the cup and fold the edges of the crust away, pressing tightly against the cup. If the apples are not juicy, before you put on the crust, add a little cold water to them. When the pie is served, and it should be cold, slip a knife around the top of the cup to loosen the crust and remove the cup from the dish. It will be found the cup is full of juice and the apples beautifully steamed as the loosened juice rushes among them. This pie is particularly digestible on account of the absence of an undercrust.

**APPLE SAUCE CAKE.**—Take one cupful of unsweetened apple sauce and strain it through a sieve, add one and a half cupfuls of sugar, half a cupful of some kind of shortening, either all butter or butter and lard, the yolk of an egg, one level teaspoonful of cinnamon, half a teaspoonful of cloves and two cupfuls of flour with two teaspoonfuls of baking-powder sifted through it. Beat all together thoroughly and bake in two layers. Put together with a simple frosting.

**APPLE CUSTARDS.**—Steam two large tart apples that have been peeled and cored. Rub them through a sieve and add one cupful of milk, two teaspoonfuls of butter, one-quarter of a cupful of sugar and the yolks of four eggs. Turn the mixture into baking cups, stand them in hot water and bake about twenty minutes. When they come from the oven pile the beaten white of egg on top of each cup, sprinkle with powdered sugar and place in the oven to brown slightly. Serve cold.

**STUFFED APPLES TO SERVE WITH A ROAST.**—Into a saucepan put two and a half cupfuls of white stock, add a bay leaf, one teaspoonful of minced onion, half a teaspoonful of salt and a very little pepper. Simmer for twenty minutes and strain. Pare and core ten tart red apples, put them in a granite pan, pour the stock around, cover and simmer until tender but not broken. Carefully remove from the stock and set aside. Blanch two cupfuls of chestnut meats, slice, cover with the stock, add four teaspoonfuls of currant jelly, half a saltspoonful of salt, a little paprika and simmer until the nuts are tender. Fill the center of the apples heaping full and garnish the roast meat with them.

**APPLE SHAPE.**—Peel and grate six apples, put them in a saucepan with the grated rind and juice of one lemon and one tablespoonful of water. Cook for

five or six minutes, then add four ounces of sugar and continue stirring over the fire until the apples are done. Melt three-quarters of an ounce of gelatine in a little water and stir into the apples; take the mixture off the fire, pour in it the beaten yolks of five eggs, beat all together for two minutes over a gentle heat, turn into a mold and put away in a cold place until set.

**APPLE AND MARMALADE PUDDING.**—Pare about three dozen tart apples, or less, according to size of family. Cut them into quarters and place in a saucepan with half a glass of water and the peel of one lemon. Put on the fire and cook slowly until the apples are tender. Remove the lemon peel and add six ounces of sugar, then go on cooking until the quantity is reduced to one-half, stirring from time to time to prevent burning. Butter a tin mold and cut a piece of bread one-quarter of an inch thick that will fit the bottom. Cut strips of bread of the same thickness about an inch wide. Dip the pieces of bread in melted butter, line the mold with them and pour in one-half the quantity of apples, then a layer of peach or orange marmalade and over this the remainder of the apples. Cover with a piece of bread dipped in butter and bake in a moderate oven for one hour. Turn out of the mold and serve cold with cream.

**DUTCH APPLE CAKE.**—Mix together two tablespoonfuls of sugar, one-quarter of a cup of butter, half a teaspoonful of salt and one pint of flour in which two teaspoonfuls of baking-powder have been sifted through. Beat up one egg and stir in it one scantful of milk, add to the other mixture. Now this dough should be soft enough to spread half an inch thick on a shallow pan. Core, pare and cut the sour apples into small pieces and lay them in rows on the top of the dough, press them down slightly. Sprinkle sugar over the apples and bake half an hour. Serve while hot with butter or a sauce.

*"A hint to the wise is sufficient." Read pages 326, 327, 328 and 329 very carefully.*

A True Tale with Truly Pictures  
(Continued from page 260)

ahoard)—and she pulls me up. I also go down the same way, and although most people laugh and seem to think it very funny, I am sure it is a very convenient plan, don't you think so?

Like most cats, I am not fond of dogs, although I am not afraid of them, and I have one dog friend who comes here to visit quite often. He is a big black and white setter, and, if you will believe it, he used to be afraid of me, until he found that I only wanted to play with him. Now when he comes here, and they say "Go kiss Kitty," he comes up to me and we touch noses, and he only looks a little surprised when I walk under him or stand up under his chin, and the other day when I went to sleep beside him he turned over and laid his head on me for a pillow—he truly did!

But, my dear friends, with all the good things that I have there is one thing that I have not, and that is a name, and I ask you, children, if you do not think I should have one instead of just being called "Kit" or "The Cat"?

# In The Public Service



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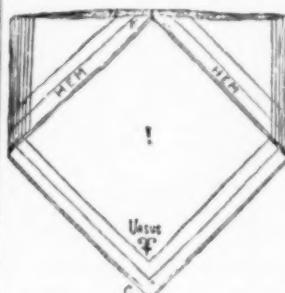
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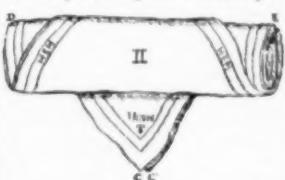


## To Amuse the Baby

To AMUSE a baby or a number of young children at a juvenile party, nothing is more efficacious than the old schoolboy rabbit. This I have proved by numerous experiments. Yet many grown-ups have forgotten how to make him. Below are diagrams of Bunny "as large as life and twice as natural."



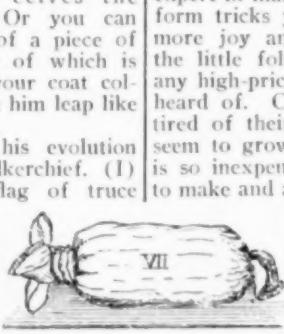
hollow of your left hand, in a caressing way, and tickle him with your fingers while pressing him with your right hand,



he will execute some sprightly saltations. Of course "the quickness of the hand deceives the eye" of the youngsters. Or you can throttle him with the end of a piece of elastic, the other extremity of which is attached to your coat collar, and make him leap like a lively frog.

Now for his evolution from a handkerchief. (I) Fold your flag of truce diagonally and make the ends, *k k*, meet in the middle of *a b*, the fold, as shown in diagram I.

Then (II), with *a b* as



the ends, *k k*, meet in the middle of *a b*, the fold, as shown in diagram I.

Then (II), with *a b* as

axis, roll up to form a cylinder, as in the diagram.

A little more of the corners, *c c*, should be rolled up. Call this formation, from its dissimilarity, a roly-poly pudding. Next (III) put ends to middle, as shown.

Then (IV) turn your embryo Bunny back upward. Call this *volte-face* "an apple turnover," because it isn't at all like one.

Now comes the only difficult maneuver. (V) The corners, *c c*, hanging down (not so much in practice) must be lifted up and back to wrap around the ends, *d c*. This makes a lifeboat, wonderfully true to life.

Continuing the rolling (VI) by unrolling the other gunnel of the boat, you get a highly naturalistic cucumber with two stalks! Pull one out (the longer, if they are slightly unequal). Taking this by the sides, *l l*, pull asunder, as shown by the dotted lines.

Then swing round and tie to form ears. Bunny is now ready to jump.

And when you become expert in making him perform tricks you will give more joy and delight to the little folks than with any high-priced toy I ever heard of. Children grow tired of their playthings but they never seem to grow weary of Bunny. And he is so inexpensive and comparatively easy to make and affords such delight to babies and all little children that it well repays one for the trouble necessary. Besides which it is great fun to try to see how expert you can be in making him jump.

## The Kitchen Shelf

It is very often necessary to boil water for drinking purposes. To take away the flat, insipid taste after it has been boiled, take it into the fresh air and pour it from one jug into another two or three times. The water will absorb some of the oxygen from the air and it will be found that the flat taste objected to by so many people will have entirely disappeared.

Frequently housewives find that household linen (such as tablecloths, towels and kitchen cloths with red borders) will run, thus staining other linen they may be washed with; if, however, when new, before being washed, they are steeped in a gallon of water containing a double handful of common salt for twenty-four hours, this trouble is overcome and they may be washed afterward with any other linen without any fear of the red design staining other things. This method makes the color fast.

The ends of candles melted down and

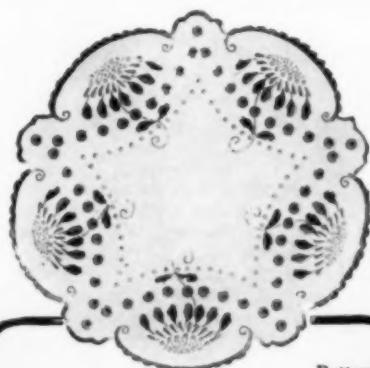
mixed with turpentine make a very good floor polish.

A little bathbrick scraped on the hearth immediately after washing it will be effective in removing any stains.

To make up a fire to last for hours, wet any waste paper, press into balls, place on the fire, cover with small coal and cinders.

To prevent a gas-stove from rusting, as they will do if care is not taken, rub the entire inside with a flannel cloth which has been saturated with sweet oil.

**FINGER-MARKS ON DOORS.**—Rub finger-marks on doors with a clean piece of flannel dipped in kerosene and the marks will disappear. Afterward wipe them with a cloth wrung out in hot water to take away the odor of the oil. This plan is better than using soap and water as the oil does not destroy the paint. Kerosene will also be found excellent for cleaning varnished doors.

Pattern  
1163 A

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### Marvels in Salt

The most interesting salt mines in the world are said to be those at Wieliczka in Galicia, which form an underground collection of streets, houses, churches and monuments. Their history can be traced back a thousand years and they are still being worked.

Tourists are fitted out with miners' shirts and hoods and are conducted by guides, one to each three visitors. The first stop is at St. Anthony's chapel, hewn two hundred years ago by some unknown miner from a single piece of rock salt, says the *New York Sun*.

The altar has twisted columns and there are statues at each side, praying monks kneeling on the steps, and over the altar the crucifixion and a statue of the Virgin. Smaller altars at the sides and the pulpit are carved from pure salt spar. This chapel was formerly used for religious services, but they are now conducted in the more modern chapel of St. Cunegund.

Next comes a great dancing hall hung with chandeliers carved from crystal salt in 1814 in honor of the visit of the Czar to the mine. There are statues of salt here, too, a handsome door and a long gallery. Visitors often dance here to the music of an orchestra.

Next they go to the chapel of St. Cunegund, opened in 1896. It is reached by a descent of forty-six steps cut in solid salt. The chapel itself is one hundred and fifty feet long, forty-five feet broad and thirty feet high. It contains statues, a beautiful pulpit, altars and chandeliers, all of salt.

The Michalowice hall is eighty-four feet long, fifty-four feet wide and one hundred and eight feet high, with a colossal chandelier seven feet in diameter, containing two hundred candles. Passing through other beautiful halls one reaches the Crown Prince Rudolph Grotto, where the lights and white carvings are reflected in the water of an underground lake. From the center of the water rises a statue—of salt, of course—surrounded by fir trees and stalactites.

The mines form an oval twenty-two miles in length and half a mile in central width. The aggregate length of the galleries at present accessible is upward of sixty-five miles and that of mining rail-ways twenty-two miles.

Enormous cavities amounting to 106,000,000 cubic feet have been produced during the last century below the town of Wieliczka by working the rock salt, and as these cavities—kept up artificially by timbering—are continually increasing, the inhabitants of Wieliczka some time ago were fearing lest their town be exposed to the risk of collapsing, and the local building activity was therefore temporarily confined to the erection of wooden structures. Present regulations, according to which those cavities have to be filled in, in due course, gradually removed that apprehension.

The mines are employing upward of one thousand permanent and a number of temporary workmen. The working time is fixed at eight hours in the mines and twelve hours above ground a day.

Gunner—What in the deuce is Harker's wife doing blacking him up with soot and shoe blacking?

Guyer—He's going to a masked ball. Gunner—What has that to do with it? Guyer—Why, he is going to represent Pittsburgh.—*Chicago News*.

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## Taking Care of the Teeth

By E. J. C.

When we consider the importance of having good teeth, it would seem that every person would see to it that the teeth were well taken care of. Decayed teeth mar the beauty of the fairest face, are a menace to health and cause great pain. Care of the teeth should begin early in life, for all decay begins from the outside, hence if the surface is kept clean the decay cannot take place. If one would make it a rule to remove all food particles with a toothpick, and to brush the teeth regularly, the dentists would not thrive as well as they do now. Use a brush that is moderately soft, with long elastic bristles.

One of the best tooth washes is made by dissolving two ounces of powdered borax in two pints of water and adding a teaspoonful each of spirits of camphor and tincture of myrrh. Put a teaspoonful of this mixture in a gill of warm water, rinse the mouth and brush the teeth with it. It leaves the mouth sweet and clean and its persistent use for a week or two will remove tartarous adhesions and make the teeth white.

Bad teeth taint the breath, and no unfilled cavities should be allowed to remain. A reliable dentist should examine the teeth and repair them once a year. They

should never be drawn if they can be filled, for no one can realize how much the teeth are worth until they are gone. If you are troubled with toothache, put one ounce each of tincture of aconite, chloroform and alcohol in a bottle and shake it until thoroughly mixed. Wet a little piece of cotton batting with it and put in the cavity of the tooth. One should be careful not to swallow much of the mixture for aconite is poison. Any strong medicine, such as tincture of iron and acids, should be taken through a tube and the teeth brushed afterward.

If the teeth have been neglected until they are dark or tartar has formed on them, it will be necessary to use a good dentifrice in addition to the tooth wash until it is removed. You can prepare one at home by mixing two ounces precipitated chalk, one ounce boracic acid and half an ounce powdered orris root. Use three times a week. It is a well-known fact that a remedy that costs but a trifle is not often believed in, while a simple article labeled with a high-sounding name, and priced accordingly, often makes a fortune for its manufacturers. This dentifrice costs only a few cents, but it does its work as effectively as those that cost more.

## To Clean Dainty Laces

By LUCIA NOBLE

When one knows how, it is like everything else, it is easy to clean fine and dainty laces. To start with, have a china wash-basin, fill it nearly full of tepid water, a few drops of household ammonia and make a good strong suds with pure white castile soap. Now immerse the soiled laces, shake and toss them around, and allow them to remain in the water overnight. In the morning remove from the water and prepare another bath precisely the same way, squeezing out the water (never wringing). Shake the laces through the water as before and repeat until the lace and water both look clean, allowing them to lie in the suds half an hour this time. This done, rinse in two clean waters, slightly colored with blue. No matter how soiled the lace appears, never rub it as the net of fine lace is generally very tender. Now comes the drying process and must be carried out with equal care to insure success. To do this properly, every part must be gone over and pulled out with the thumbs and index fingers, paying special attention to the little picot edges. This done, hang it in the sun and air until half dry, then press it on the wrong side with a warm iron. The lace will look like new. Should a little stiffening be desired, dissolve a few small lumps of gum arabic in a cup of warm water and let the lace lie in this a while, then finish the drying as described; the lace will be quite white. If a yellowish tint be desired, the last rinsing may be in weak tea, allowing the lace to soak in this at least an hour, the strength of the tea depending upon the shade de-

sired. Black laces can be renovated in exactly the same manner, rinsing entirely in tea, but strong tea is best for the purpose. Coffee is also good, but it leaves such a strong odor and is objected to by some.

Always shake and brush the lace well to remove the dust before wetting it. For those who do not like to wet fine laces, they may use a "dry shampoo." For this process use half a pound of powdered magnesia. Put the laces in a box with the magnesia, cover it and shake the magnesia all through the lace, allowing the lace to remain in the box two or three days, shaking the box at least half a dozen times a day. This is a very good way. When you take the lace from the box, do it out of doors, as magnesia is very light and flies around. Shake the lace well to remove the powder. Recently I saw a handsome lace waist which had been cleaned in this manner and it looked just like new, it not having even been pressed.

The happiness derived from doing deeds of kindness is the happiest, the purest and the most lasting of all human enjoyments. The vilest sinner breathing, if he has ever performed a benevolent act in the course of his life, knows this to be true. How strange, then, that so many thousands should ruin health, fortune and reputation in pursuit of pleasures that turn to ashes in the end, while they utterly neglect this source of enjoyment, accessible to all, and which not only brightens life, but softens the sting of death.



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## Luxurious Bathing

A very old recipe for an aromatic bath, found in an ancient book dealing with herbs and simples, runs thus: In a sufficient quantity of soft water boil for the space of two or three minutes one or more of the following aromatic herbs: Anise, clove, July flowers, balm, sweet basil, bastard marjoram, wild thyme, wild mint, or any other herbs that have an agreeable scent. Having strained off the liquor from the herbs, add to it a little brandy or camphorated spirits of wine. About half a pint of this liquor added to the bath water will have a delightfully soothing and refreshing effect.

An aromatic bath for the feet is as follows: Take pennyroyal, sage and rosemary, four handfuls; angelica, four handfuls; juniper berries, four ounces. Boil these ingredients in a sufficient quantity of water and strain off the liquor for use at the requisite temperature. An emollient bath for the feet may be had from the following prescription: Boil, in a sufficient quantity of water a pound of bran with a few marshmallow roots and two or three handfuls of mallow leaves. Strain and bathe the feet with the liquid.

A cosmetic bath requires the following recipe carefully followed out: Take two pounds of barley or bean flour or meal, eight pounds of bran and a few handfuls of berage leaves. Boil these ingredients in a sufficient quantity of spring water. This both cleanses and softens the skin in a superior degree.

The bran bath, an exceedingly soothing bath and one which has both an emollient and whitening effect upon the skin, is prepared by placing two pounds of bran in a large muslin bag and allowing it to soak in half a gallon of hot (not boiling) water for three or four hours before the bath is required. Then empty the bran-water into the bath. Our grandmothers, who understood the valuable properties of herbs and simples, sometimes enjoyed refreshing, fragrant baths prepared by throwing into the bath water three or four handfuls of cowslips, primroses or other sweet-smelling wild flowers. The water became delightfully perfumed, and the flowers were supposed to possess virtues which calmed the nerves and invigorated the skin. Spinach and lime-flower baths were supposed to be equally efficacious as nerve sedatives.

Perfumed powder for the bath is made as follows: Attar of roses, five drops; oil of ylang-ylang, eight drops; oil of origanum, four drops; oil of neroli, three drams; oil of lemon, one and a half drams; oil of bergamot, six drams; California borax powder, eight ounces; white castile soap (powdered), eight ounces. Mix the oils with the powder. Another useful powder for the bath is made of equal parts of finely-ground oatmeal and fine almond meal. A few drops of attar of roses may be added.

"Pop, does a rooster roost?"

"Yes, my son."

"And does a hen roost?"

"Yes, my boy; why?"

"Then, pop, ain't she a rooster, too?"

Passerby—Here, boy, your dog has bitten me on the ankle.

Dog Owner—Well, that's as high as he could reach. You wouldn't expect a little pup like him to bite yer neck, would yer?"—Tit-Bits.



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## Dress for Elderly Ladies

By MISS PEARL MERWIN



How often we hear the complaint that pattern designers and fashion artists consider only the model or perfect figure! There are many types becoming to youth and grace that are impossible when middle age has been reached and the figure has taken on heavier proportions. One should always bear in mind that the latter stage requires a certain amount of dignity in costume, not that one must dress "old," but there should be a care exercised in the selections, designs and trimmings that is not essential for youth. Because one has reached the happy and kindly middle age in life, it does not necessarily follow that she should deny herself the little fads and frills of fashion. And the rule that women should dress in black after they have passed a certain milestone is a relic of former days. Of course, it is always wise to keep a black gown on hand, but to be reduced to the necessity of wearing it all the time because some one way back in days gone by decreed it so, does not make it essential in this day, and it is always very trying to the complexion unless well relieved about the neck by white.

In considering colors, the first that usually comes to mind is gray, but at present there is almost as wide a range for selection among the various shades of gray as if they were different colors. Royal purple is superb with whitening hair. Certain petunia shades harmonize exceedingly well with silvery locks as well as certain shades of light blue. The latter, if carefully chosen, is very rejuvenating, but great care must be exercised in the selection as no color is more unbecoming on the wrong woman than blue.

Lilac, violet and heliotrope have long since been recognized as eminently becoming to those of advanced years. In fact, they are often worn whether they are becoming or not, because "they are suitable to old age." Years have very little to do with the becomingness or unbecomingness of colors. Pure white is an excellent color for elderly women who do not grow too thin at this time in life. It is not often becoming to thin women, but if a woman can wear it to good advantage, she should.

Greens, yellows and reds do not lend themselves to any degree of charm to the beautifying of advanced years. The first is a spring and summer hue for youth, and, therefore, not appropriate for the autumn and winter of life. Red is a very challenging color, and brings out the lines and wrinkles in the face very forcibly, and for that reason must not be indulged in as the years go by.

In choosing colors, consider the individual complexion and coloring. It is nearly always safe to follow the general tinting. The colorless face may not look well with the tints that favor the pink and white skin. There is a gray with a pinkish tinge for the latter that is very suitable, and the dark orchid shades in which the same pinkish tinting is discernible, but not conspicuous, will be good for street costumes.

In wearing solid colors, do not hesitate nor be afraid to add a few touches of delicate color, a few fancy stitches in embroidery silk, a piping outlining an edge, fancy

buttons, etc. Surplice and stole effects, ruches, lace scarfs and collars are extremely becoming and wonderfully popular. Brilliant and sparkling jet and steel are very becoming to gray or white hair.

If one is inclined toward stoutness as the years come on, she should seek long, graceful, comfortable lines. A design should be chosen which is especially becoming and then use that as a basis for nearly all the gowns, modifying it as much as possible to avoid monotony. For the elderly lady, for instance, who shows undue stoutness in front, a gown made like a Princess wrapper in the back and the front joined on as skirt and blouse, almost conceals entirely the otherwise obtrusive *embonpoint*, yet fits neatly and trimly in the back.

### DRESS FOR STOUT WEAR

In looking over the fashion journals of the day, one sees nothing but tall, slender figures in costumes most of which it would be impossible for the woman of larger proportions to wear. There are a few points relating to dress which the woman with a stout figure must bear in mind, no matter how the fashions change, and if she once realizes this fact, there is no reason why she should not look just as smart and chic, while also making use of the most up-to-date suggestions. The long, vertical lines introduced through the Princess and Empire modes may be made good use of, although both of these should be avoided when presented without modifications.

The waistline is important to any figure, but most particularly when the waist has passed the twenty-six inch mark. The exaggerated dip at the front is to be avoided, and never, under any consideration, have a dip at the back. A trim, straight line across the center-back, gradually sloping down at the sides until at the center-front it is about one and one-quarter inches below the natural, straight-around waistline, is smart and becoming. The exaggerated dip that brings the center-front far down on the abdomen may look fairly well at the front view, but from the side it is quite homely, and the side line that should fit in prettily to the curve of the waist is the critical view.

In regard to skirts, fashion seems to have considered to a very large degree the wants of the stout woman. The extreme, plain, many-gored skirt is very noticeably present, and no other style imparts an equal amount of dignity or elegance or adapts itself so admirably to the figure. The close fit about the hips, which is an absolute demand of the late models, is another boon.

They will look much better, however, when there is a good swing at the sides, from the hips to the lower edges. Only at the center-front should the skirt hang perfectly straight and flat. The long lines produced by a panel front skirt, which may extend on up to the bustline, are very becoming, and this style, which is an important one, also lends itself well to the perpendicular arrangements of straps set on between the hips and knees.

A great many stout women fail to realize the importance of not having superfluous

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fulness in the undergarments. The fit of the outer garments and their trimness depends very much on the fit of the undergarments. Corset covers should be dart-fitted and cut and shaped with as much care as an outside waist, while petticoats and drawers should be attached to a shaped and fitted hip yoke. The corset should be well fitted to the figure and worn as long over the hips as is possible and comfortable.

Shirt waists, if worn properly and carefully, are a refuge to stout women, but the art of wearing them well must be closely and assiduously adhered to. The extreme pouched effects have all disappeared, which is much in their favor. Of course, if there is difficulty in keeping the waist drawn neatly down and the belt in place, then a fitted body lining is necessary. The mistake should not be made, however, of thinking that the waists should be tight and the form too clearly defined. One thing a well-developed figure should bear in mind is that a good fit is not necessarily a tight fit. A well-cut, easy-fitting garment, with symmetrical lines, is more graceful and becoming and less inclined to attract attention to one's size than the waist or coat that is noticeably tight.

The draped waist is one of the newest modes and in surplice effect is always well suited to the stout woman. The long leg-o'-mutton sleeve, tapering from shoulder to wrist, is an ideal model for a large arm. Complete costumes with skirt and waist of the same material will tend to reduce the figure and are at present decidedly popular.

For an outdoor costume, a long coat that outlines the figure gracefully, but is semi-fitting—not tight—is the proper garment to select. The actual length should be determined by one's height, but it should come well down over the hips, and the French cut with seams running to the shoulder at both front and back is better than the darts in front and curved forms in the back.

The woman who has made a study of the good and bad points of her figure knows all these little details because she has made it a point to get the very best possible effects in each of her gowns, and it is just these small details that characterize the smart figure from the less attractive one. In selecting material it is well to always bear in mind that rough-finished materials tend to increase the apparent size, while a smooth surface reduces it. For the same reason large-figured goods or pronounced plaids should be avoided.

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Little Nephew—Auntie, did you marry an Indian?

Aunt—Why do you ask such silly questions, Freddie?

Little Nephew—Well, I saw some scalps on your dressing-table.—*Fliedende Blaetter.*

"Do you want me to play football, Harry?"

"Yes, Harry; maybe you'll get your ugly Roman nose straightened out."—*Puck.*

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### Novel and Delicious Dishes

ONION SALAD.—Take the large Spanish onions, have them chopped but not minced, dress them with salt and mayonnaise dressing and then freeze slightly, not solidly, but just enough so that they will be perfectly cold and delightfully crisp.

LYONNAISE EGGS.—Chop fine one small onion and cook it, without browning, in butter for ten minutes; then stir in a tablespoonful of flour and cook until it froths up. Add one and a half cupfuls of milk and stir while cooking three minutes. Season with half a teaspoonful of salt and two dashes of pepper. When sauce is thick and smooth pour it into a deep hot plate and carefully break in six eggs; sprinkle buttered breadcrumbs over the eggs, set dish in oven and bake until eggs are set. Serve at once.

POTATOES AU FROMAGE.—To one pint of mashed potatoes add half a teaspoonful of salt and half a cupful of sweet milk. Mix in one tablespoonful of grated cheese, place in a buttered baking-dish, grate cheese over them (a scant tablespoonful), dot with a teaspoonful of butter and bake brown. This is a good way to utilize leftover mashed potatoes.

SCALLOPED FISH.—Two cupfuls of cooked fish, half a cupful of mashed potatoes, two cupfuls of cream or milk, one tablespoonful of Parmesan cheese, three tablespoonfuls of butter, one tablespoonful of cornstarch, yolks of two eggs, teaspoonful of salt and half as much pepper. Beat the potato until light and creamy, adding the yolk of one egg; melt two tablespoonfuls of butter, add the cornstarch, stir until smooth, add the cream, stir until sauce thickens, take from the fire, add the remaining yolk, fish and seasoning. Fill a greased baking-dish with alternate layers of potatoes and fish; cover the top with breadcrumbs mixed with the cheese and the remaining tablespoonful of butter melted. Bake for twenty minutes in a moderate oven or until nice and brown.

*Hundreds of Presents for You Free. If you want to know how to get them, send a postal today for the large new Premium Catalogue of McCall's Magazine.*

*See page 329.*

### Perpetual Youth

Every woman desires to retain as long as may be her youthfulness of face, form and movement, yet the true secret of such enduring youth is by no means universally recognized. A woman is happy just in proportion as she is content. The sun has a way of changing the spots upon which it shines. Especially is this true of our land, where one is up today and down tomorrow, and vice versa. The wisest woman is she who trusts in a tomorrow, but never looks for it. To sit down and wish that this might be, that that would be different, does a woman no good. It does her harm, in that it makes her dissatisfied with herself, unpleasant to her friends and makes her old before her time. Happiness is not always increased in proportion to large success. This may sound like an old saw, and so it is, but there is a world of wisdom in many an old proverb just the same. Contentment is a wonderful thing to cultivate. There would be fewer prematurely old women in the world if it were given more of a trial and it became a more universal quality in womanhood.



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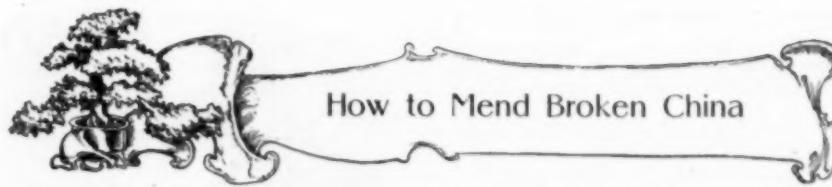
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are as clever and bright in patterns and effects as any expensive goods of the sort now on the market. They come in plain shades, too. 36 inches wide—10 cts. a yard. The "Hamilton" colors have a substantial reputation for durability. Every enterprising dealer carries Admirals. Look for the ticket, always.

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## How to Mend Broken China

SINCE breakables have so malicious a knack of fracturing themselves in such fashion they cannot possibly stand upright one needs a sand box. It is only a box of handy size with eight inches of clean, coarsish sand in the bottom. Along with it there should be some small leaden weights, with rings cast in them, running from an ounce to a quarter pound. Two of each weight are needed. In use, tapes are tied in the rings, and the pair of weights swung outside the edges of the box, so as to press in place the upper part of a broken thing to which the tapes have been fastened.

Set broken platters on edge in the sand box with the break up. The sand will hold them firm, and the broken bit can be slapped on. It is the same with plates and saucers. None of these commonly requires weighting. But very fine pieces where an invisible seam is wanted should be held firm until partly set, then have the pair of heaviest weights accurately balanced across the broken piece. The weights are also very useful to prop and stay top-heavy articles and balance them so they shall not get out of kilter. A cup broken, as is so common with cups, can have the tape passed around it, crossing inside the handle, then be set firmly in the sand face down, and be held by the hanging weights pulling one against the other.

The most dependable cement for china is pure white lead, ground in linseed oil, so thick it will barely spread smoothly with a knife. Given time enough to harden, some three months, it makes a seam practically indestructible. The objection to it is that it always shows in a staring white line. A better cement for fine china is white of egg and plaster. Sift the plaster three times and tie a generous pinch of it loosely in mosquito netting. Then beat the egg until

it will stick to the plaster. Have the broken edge very clean, cover both with the beaten egg, dust well with the plaster, fit together at once, tie, using rubber bands if possible, wrap loosely in very soft tissue paper and bury head and ears in the sandbox, taking care that the break lies so that the sand will hold it together. Leave in the box twenty-four hours. After a week the superfluous plaster may be gently scraped away.

To MEND KNIFE-HANDLES.—When the handles of steel knives become loose or come off, they can easily be mended with resin. Pour a little powdered resin into the handle of the knife, then heat the part of the knife which fits into the handle until it is red hot and then thrust it quickly into the handle, and when it is cool the handle will be found to be firmly fixed in.

To PRESERVE BRASS ORNAMENTS.—Brass ornaments, when not gilt or lacquered, may be cleaned and a fine color given to them by two simple processes. The first is to beat sal ammoniac into a fine powder, then to moisten it with soft water, rubbing it on the ornaments, which must be heated, and rubbed dry with bran and whitening. The second is to wash the brasswork with rock alum boiled in a strong lye, in the proportion of one ounce to a pint; when dry it must be rubbed with tripoli. Either of these processes will give brass the brilliancy of gold.

STAIR CARPETS.—When buying a stair carpet, get an extra yard and fold in a piece at each end. If you do this you will be able to shift the carpet sometimes higher, sometimes lower, and by this means you will get it worn evenly all over and will not have the edges of the stairs looking frayed and shabby while parts of the carpet remain untrodden and fresh.

## The Right Way to Wash Silk Stockings

In washing silk stockings they should be first soaked in borax water, afterward washed quickly in soapsuds which is no more than blood warm. If the water is hot, the result is that the silk becomes harsh and crinkly. Instead of wringing the stockings out, simply squeeze them well, afterward rinsing in two waters the same temperature, hanging out to dry without wringing. A little bluing should be added to the water if the silk stockings are white, but not if colored.

There is another little wrinkle which should be kept in mind, and that is that knit silk should never be sprinkled. Instead, wring out a towel from hot water, fold stockings up in it and leave for an hour. In ironing them smooth out all the wrinkles on the ironing board and press quickly. Turn inside out and press again.

White lace stockings should be cleansed in benzine. Turn inside out and lay in a deep dish and pour the benzine over. When the soil has been removed turn the stockings right side out and with a fresh supply of benzine wash again. Dry thoroughly and they are ready to wear.

Some women find that their black stockings and those in bronze fade. One of the best things to freshen the color is to make a black pepper tea and soak them for an hour. Also if there is any chance for the color to fade it will be well to soak them in salt and water before washing.

Occasionally small boys get their stockings very dirty so that it is almost impossible to cleanse thoroughly with soap and water alone without injuring the fabric in rubbing. For such as these soak the feet or the soiled portions in kerosene, allowing them to lie for half an hour. Then cover with very hot water in which some soda or ammonia has been dissolved, use a small stick of wood to stir them thoroughly, then remove and wash in clean suds.

Bridgewhist—What is the subject of the lecture Mrs. Suffragette is to deliver this afternoon?"

Mrs. Clubwoman—The disasters of married life.

Mrs. Bridgewhist—I suppose she will have her husband on the platform as an exhibit.—*Town Topics*.

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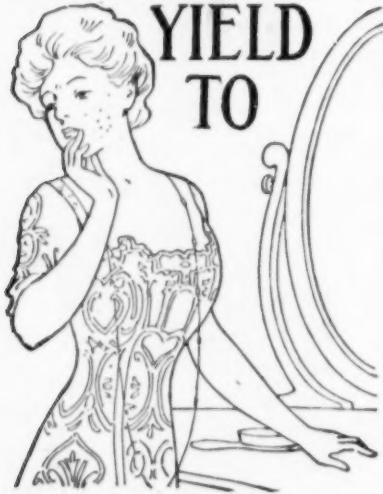
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PEET BROS.,  
Dept. D, Philadelphia, Pa.



### Marvelous Spectroscope

The new Minister to China, Charles R. Crane, of elevator renown, was once discussing with a Chicago reporter a new elevator invention.

"That invention," said Mr. Crane, smiling, "is very wonderful. But I'm afraid it's like the telephone spectrograph."

"How so, sir?" the reporter inquired.

"Well," said Mr. Crane, "there were two friends, Blank and Dash. Blank was rather gullible. Dash called him up one day and said:

"Hello, old man! You're looking well. These telephone spectroscopes are fine things, aren't they?"

"Telephone spectroscopes? What are you giving us?" said Blank suspiciously.

"Why, it's the latest thing," said Dash. "A round, mirrorlike disc in front of the phone. You see the person you're talking to, just as I see you now."

"Just as you see me? Rubbish! Do you mean to say you've got one on your phone?" sneered Blank.

"Sure, old man. And I see you plain in it."

"Oh, you do, eh? Well, what am I doing then?" said the gullible Blank, as he held up his hand.

"Why, you're holding up your right hand, of course."

"Humph!" Mystified, Blank knelt on the floor. "What," he said, "am I doing now?"

"Ha, ha, ha! Saying your prayers," was the reply.

Blank then held up in succession before the telephone his watch, a hat, a fan, and Dash, at the other end of the wire, named the articles promptly and correctly.

"So Blank, the gullible Blank, was convinced, and before ringing off he told Dash to be sure to send the spectrograph agent around and he'd buy two from him, one for the office and one for the house."

Mr. Crane laughed, lighted a cigar and began to talk elevators again.

"But how—" stammered the reporter, "how was the trick worked?"

"The joker Dash," said Mr. Crane, "had been talking from a friend's office across the street, and through the window he had had a full view of Blank all the time." —Detroit Free Press.

Elderly people look back upon the friends, relatives and acquaintances of thirty, forty or fifty years ago, and say, "There are no friends like old friends." It is natural for them to think this way, particularly when most of the old friends are buried; but the fact is that there are friends as true now as ever. The world is progressing in every way and men and women are truer and better now than ever before. This is a good thought to consider during the declining years of life.

There are few people in the world more depressing and disheartening than those who are always seeing some shadow of coming evil. The world is somber enough even at the best, and it is scarcely worth while to go out seeking for shadows or to conjure up purely imaginary ones.

The world delights in sunny people. The old are hungering for love more than for bread. The air of joy is very cheap; and if you can help the poor on with a garment of praise it will be better for them than blankets.

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**705**

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## Novel Pincushions

In the window of a shop near Twenty-third street are four irresistible little ladies who stand about eleven inches high and who have come straight from Paris to show us how the new modes are to be worn, says *Vogue*. Not that this is their only mission in life, for their supposed function is to act as a pincushion.

One of the little figures is gowned in a brown pongee of Empire model, with a long coat, which has evidently been thrown back in answer to the long swinging motion of her stride. In one lapel is a red rose, half covered with a fluffy jabot. A wide ruffle frames the oval of her face and is repeated in the ends of her sleeves.

With her left hand, in true foreign fashion, she swings a paper package by a gilt string, while her right is engaged with the leading ribbon of her poodle. With her large straw hat, plumed in maroon, she wears a white maline veil.

Another figure, gowned in pink tussor cotelé, rests one knee on a chair of gilt and nonchalantly leans her long, thin arms, covered with fine white lace, over the back of the same. Passementerie of green and pink outline the décolletage of her corsage and she gazes at her admirers with the insolence of beauty from beneath a wide-brimmed hat of pink and green straw with marabout trimming.

Very different is her sister, in a frock of taupe, who is using her rose-garlanded hatbox as a foot rest while she ties the laces of a high tan suède boot, meanwhile looking from under her cherry-trimmed hat with roguish black eyes. A typical Lydia Languish rests in a sidewise, indolent fashion in a screened porch chair made of gold cord, her close-fitting dress of blue outlining her slender form. A very attractive and alluring quartet, these little lady pincushions from the capital of dress, and very far removed from anything suggesting a fancy doll, which most distinctly they are not.

## St. Catherine

St. Catherine's day has long been celebrated in Italy, in France, in England and, perhaps, other European countries. November 25 is known in Paris as "old maids' day," and the girls carry bouquets to the churches, laying them upon the altar for St. Catherine and praying for a husband, says *Good Housekeeping*. At Milton Abbey, in England, is St. Catherine's Chapel, where maidens are said to offer up a prayer as follows:

A husband, St. Catherine;  
A handsome one, St. Catherine;  
A rich one, St. Catherine;  
A nice one, St. Catherine;  
And soon, St. Catherine!

The requirements which St. Catherine is said to have established for a husband for herself were as follows: He must be nobly born; he must be great, handsome, benign. Unable to find these qualities combined to her satisfaction she remained single.

"There goes a man who has never spoken an unkind word to his wife," said Willoughby.

"Fine! Who is he?" asked Dorrington.  
"He's a deaf and dumb old bachelor named Harkaway."—*Lippincott's*.

"When I grow up, grandpa, how shall I keep from marrying the wrong woman?"  
"You won't."—*London Opinion*.

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**The Secret of the Neat Girl**

We all have among our acquaintances the girl who, without being in the least good-looking, always manages to look neat and well dressed. Perhaps she has only a small dress allowance, and whenever you meet her she looks smart and attractive, while other girls with twice the money at their command too often look shabby and dowdy.

What is the neat girl's secret? Nothing more or less than taking care of her clothes; she has a place for everything, and everything's kept in its place, her ribbons, gloves, handkerchiefs, veils, etc., are not all huddled together in one drawer, neither do they lie about on the tables and chairs until they are wanted. Every article of apparel is put away with the most scrupulous care, first being dusted, shaken or mended as the case may be.

There is a great difference, too, in the way in which girls put on their clothes, and very often a girl dressed in a shirt waist and plain skirt will look twice as neat as one clad in an expensive gown, the reason being simply and solely this: The one has put her dress on anyhow, the other has taken care that all shall be neat and fresh.

It is the duty of all parents to see that their children are taught from their babyhood to take proper care of their wearing apparel; for the child who lets her clothes drop off her and lie in a heap on the floor invariably grows into the careless, untidy woman with whom we are so familiar.

**The Secret of the Charming Woman**

One must be unconscious of self in order to be considered charming. Following the Golden Rule entitles a woman to be called charming. She must be good or she cannot be charming, not on a long acquaintance. That is, where there is a lack of sincerity it is easily discovered, perhaps not in the course of a few visits, but later on.

There is a difference in the true and the false ring of a coin. Think not to deceive. It is impossible. All exert an influence for good or evil upon those they come in contact with. Why not let it be the former? It is much the happier way. A pleasant impression never works harm to anyone and lingers in the mind as long as the memory of the person lasts.

A charming woman takes a broad view of life. She cannot be narrow. She wounds not her friends with unkind words. If she chides, it is with a gentle manner.

To deserve to be called a charming woman, one must be charming to women as well as to men, otherwise the charm would be a very one-sided thing, so to speak. It is easy to charm a man in many cases, not so easy a woman.

Is there a woman so unfortunate as not to be charming to some one?

**Walking a Necessity**

Emerson expresses the thought that when man invented the carriage he ceased to walk. The maritime philosopher of today uncouthly draws a similar figure of the effect of the power boat on sailing, says *Collier's*.

"Sailin's done for," says the Jack Bunsby to be found on any American wharf-end. "The gasoliners has got it lashed to the mast."

With due regard to the sources of these deductions, we may say of them as the original Bunsby said of his opinion to

**HEATHERBLOOM Petticoats,**  
for Fall and Winter, display an almost bewildering diversity of models, from the most severe tailor-made to the most elaborately embroidered.



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sewn lengthwise inside the waistband. Look for it. REFUSE Petticoats that do not have a full and complete label. Don't take anyone's word for it—see the label yourself.

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Capt. Cuttle: "The bearings of this observation lays in the application on it."

Undeniably, man walks less than in earlier ages, yet walking remains his most essential form of exercise. The gasoline-driven boat has diminished the number of sailing boats, but sailing remains, as it always must, the first sport on the water. In recreation the sailing boat stands in a relation to the power boat similar to that of the horse to the automobile. Machinery can neither banish horse nor sail, nor can it perform any part of their higher functions in sport.

The small yacht, the school of the Corinthian sailor, today is a stronger force than ever before in shaping our national character. No sport develops more surely than boat sailing the qualities that make men and women strong and true.



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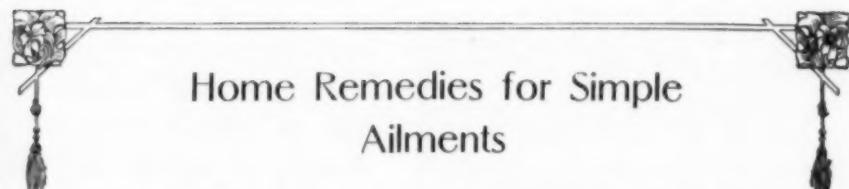
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## Home Remedies for Simple Ailments

**HOW TO CURE SORE THROAT.**—Take a lump of resin as large as a walnut, put it in an old teapot, pour boiling water on it, put the lid on, put the spout to your mouth and the steam will cure the inflammation.

**CURE FOR WARTS.**—To cure warts on the hands, rub a little castor oil on them after washing the hands. A little should also be put on at night. After a few applications the warts will begin to dry up.

**A SIMPLE APERIENT FOR CHILDREN.**—Muscatels stoned and soaked in sald-oil for a few hours make an excellent aperient for children and one they are generally willing to take. One in the morning half an hour before breakfast is usually enough, though it is sometimes necessary to give two.

**TO TAKE CASTOR OIL.**—It is not generally known that castor oil may be most easily taken mingled with orange juice, a little sugar being added to the juice if the orange is not sweet. The difference between this and any other mode of taking this valuable medicine is surprising.

**POISONS.**—When poison has been accidentally swallowed no emetic is better than mustard. Mix three teaspoonfuls with a cupful of warm water and swallow. At once the stimulative action upon the stomach causes that organ to reject all its contents, the poisonous ingredients with the rest. The emetic of mustard leaves no ill effect behind it, but instead a feeling of pleasant warmth and stimulus. It is one of the quickest of all emetics and the most harmless.

**BETTER THAN A TONIC.**—The woman who wishes to accomplish the most and best work possible will find that one hour's rest, at a fixed hour every afternoon, will do far more for her than stimulants. In order to obtain the greatest good from this hour's rest she must disrobe as if it were night and then lie down in a darkened room and sleep for half an hour or even less. She will arise refreshed and invigorated. One whole day out of ten spent in absolute rest is a great restorer of strength and beauty as well as cheerfulness.

**FOR HEADACHE.**—For headache and drowsiness, take a cupful of tea with the juice of half a lemon in it instead of milk. The effect is wonderful.

**BURNS OR SCALDS.**—For burns or scalds nothing is more soothing than the white of an egg, which may be poured over the wound. It is softer as a varnish for a burn than collodion.

**VALUE OF MILK AND GRAPE JUICE.**—It is an interesting fact that, chemically, milk and grape juice are almost identical, and that the nutritive qualities of both are almost the same, a pint of each being equivalent to at least one pound of meat.

**TO CURE HEARTBURN.**—A simple and infallible remedy for heartburn is to take half a tumbler of cold water into which has been added half a teaspoonful of carbonate of soda; squeeze the juice of a small piece of lemon and drink while effervescing.

**WORTH KNOWING.**—If a child has swallowed anything sharp, like a pin or a needle, do not give a purgative, but get the child to eat freely of suet pudding or anything of that nature, which will embed the object and so prevent its injuring the child's inside.

**RECIPE FOR DANDRUFF.**—The following old-fashioned recipe will drive away dandruff. First boil in a stone jar, stood in a pan of hot water, half a pint of rose-water and one-quarter ounce of sassafras wood. Let this stand till cold, then add a small wineglass of alcohol and one dram of pearl ash. Apply to the scalp once daily.

**FOR NEURALGIA IN THE FACE.**—For pains in the face and teeth take two teaspoonfuls of flour and the same quantity of grated ginger and mix them well together with sufficient whisky to make a thin paste. Spread this on a linen rag and apply it to the part affected on going to bed, wrapping a piece of flannel over all, and it will effect a cure.

**RELAXED THROAT.**—Tannic acid, one ounce; glycerine, four ounces; rub together and warm slightly till thoroughly mixed; paint the back of the throat with this applied on a camel's-hair brush several times a day; this rarely fails to cure. It is also most useful to paint the throat with this in cases of whooping-cough; it should not be used very near meal-times.

**TROUBLESOME COUGH.**—For a troublesome cough, take an ounce of licorice, one-quarter of a pound of raisins, a teaspoonful of flaxseed and two quarts of water. Boil slowly until reduced to one quart, then add one-quarter of a pound of finely-powdered sugar and the juice of one lemon. Drink half a pint of this when going to bed and a little more when the cough is troublesome.

**HOT WATER.**—The best medical preparation in the world is plain hot water. Drink a glass of it every night if you want a good digestion, a good sleep and a clear complexion. Put a bag of it to your feet when you have a cold, to your back when you have a backache or at the nape of your neck when you have a headache or feel sleepless. Soak the feet in it when they are tired. Soak the hands in it before manicuring.

**FOR BILIOUSNESS.**—Squeeze the juice of a small lemon into half a glass of cold water, then stir in a little baking-soda and drink while it effervesces. This recipe will also relieve a sick headache if taken at the commencement of the attack.

**INGROWING TOE-NAILS.**—Soak the foot in warm water for ten or fifteen minutes, then take a medium-sized file and file off the top of the nail as thin as you can—once a week is often enough. This treatment, if persevered with, will effect a complete cure.

**FOR CROUP.**—Put the child at once into a hot bath to which a teaspoonful of mustard has been added and give one teaspoonful of ipecacuanha wine. If this does not have the desired effect of making him sick, give a second teaspoonful. Wrap the child up very warmly after the bath.

ON TAKING COLD.—Everyone has a favorite remedy for a cold which sometimes averts the disease, but more often does not. And our friends always have a dozen infallible cures to recommend the moment one even begins to sneeze. Well, for once lay aside the household nostrum and turn a deaf ear to all friendly advice. Don't "stuff a cold and starve a fever"; a cold is a certain form of fever. Heavy feed stimulates the morbid processes at work in the body, thus making worse the very condition that must be remedied, for cold is partly the result of an accumulation of poison in the system. Drinking cold water is one of the best remedies for a cold coming on. The water stimulates the system and helps wash out the poison. A doctor recommends living almost exclusively on fruit for two or three days, drinking hot or cold water freely and perhaps hot milk for nourishment. This course will certainly cure an ordinary cold if taken in time. It is also a very good plan to make hot applications to that part of the body first affected by the cold. Do this immediately the cold is felt. Do not wait until it has extended all over the body. The hot applications or the hot bath must be followed by cold applications or a cold shower bath to tone up the system and increase its resistance. It is safer, if possible, not to use hot water in cold weather, but to depend entirely on the bracing effects of cold, or if one is delicate, lukewarm water. But decidedly the best thing is to keep in such good health that you will not take cold.

FOR STOUT FOLK.—People of middle age who are inclined to become too stout and are troubled with feeble digestive powers, should avoid potatoes, spirits, sweets and food rich in fats or oils. They should also take toast in place of plain bread.

BORACIC OINTMENT.—An invaluable cure for sore eyes is a little boracic powder dissolved in warm water. When cold bathe the eyes two or three times a day. Boracic ointment is a sure cure for gathered fingers, etc.

INFLAMED EYES.—It is not an uncommon thing for a delicate child to suffer from sore eyes. In such a case the following simple remedies are worth trying: Bathe the eyes frequently during the day with a lotion made by dissolving a teaspoonful of borax in half a pint of water and at night smear the lids with boracic ointment, which can be purchased from any good druggist.

NEURALGIC HEADACHE.—The intense pain caused by a headache of this description may be lessened if not positively cured by trying some simple remedies. Do not try to fight against the pain if you can possibly manage to get a few hours' rest in a darkened room. Have a hot water bottle placed at your feet and keep yourself well covered and have the top of your spine behind the ears and the temples gently rubbed with chloroform and menthol linament. Then try to sleep and when you awake take a cup of tea, with no milk, and a squeeze of lemon juice in it.

HAIR TONIC OR WASH.—A good hair tonic is made as follows: Bay rum, four ounces; distilled water, four ounces; quinine, twenty grains. This is one of the best hair tonics and restoratives for general daily use known. It promotes vigorous growth and keeps the hair soft and glossy. If the hair is very light, falls out and breaks, the quinine wash should be applied every night before retiring.

## YOU can improve your health in thirty days by increasing the amount of Quaker Oats you eat.

A great many persons look upon Quaker Oats as merely a delicious cereal food to be eaten at breakfast, but millions of families have found that it is much more; they have found that frequent and regular eating of Quaker Oats resulted in clearer skin, rosier cheeks, firmer muscles and clearer and more active minds; and while they have learned these things by experience, scientists have found by investigation, analyses and experiments that Quaker Oats contains the best elements of human food, without waste. It is the best and cheapest food.

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Eat Quaker Oats at least once each day during this month; vary the ways of preparing it to suit the taste; cut out a corresponding amount of greasy foods and watch the results. You'll be astonished at the improvement in the health and vigor of the family, and you'll continue to eat it every month in the year.

Thousands of good grocers will make a special display of Quaker Oats in November to remind you to do this; millions of families will be doing the same thing; repeated experiences of this kind with the rosy cheeks, firmer muscles and clearer brains that resulted have made everlasting friends for Quaker Oats.

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### Plants Feel and Move

There is no doubt in the minds of botanists now as to the truth of the theory that plants are sensitive to light and heat and other external stimuli and that their responses to these "sense impressions" are comparable to the muscular contractions seen in the lower animal forms.

The old-fashioned sensitive plant that wilts at a touch was the wonder of our childhood. We may never have noticed the droop that comes over the locust's foliage as night comes on, but this trait, noticeable in the pod bearers, is by no means confined to them.

The familiar red and white clover are two plants that show their leaves sensitive to the light. People who have seen the golden California poppies covering fields with a continuous sheet of flame yellow in the middle of the day must have noticed how the color diminished with the failing light. A closer look shows the flowers drawn up like buds into a pointed cone form by the overlapping of the petals. It is the attitude of sleep. The leaves also are relaxed, their faces turned down. The day posture is active, the night posture passive.

The starry English daisy is one of many flower species which close in damp weather and when night comes on.

Heliotrope is an old favorite in gardens. Its name has an interesting origin. Find it in the dictionary, says a writer in *Country Life in America*, and see if it is earned by the plant's behavior as you find it blooming in the garden bed or as a potted plant.

The most amazing example of plant movement that resembles intelligent activity is seen in the Venus's flytrap, whose leaves are called upon to help the roots in securing food for the plant. The leaf blade is divided into two parts, a long basal portion, which does the ordinary leaf duty, and a rounded end portion rimmed with spines, which is specialized for the capture of flies and other insects.

The two sides of the trap face each other like the opposite pages of an open book. The midrib is the hinge of the trap. Three spines are set aslant near the middle of each half, and these are hinged to the green pad so as to change their angle when the trap goes shut.

Touch the face of the open trap or one of the six spines with a pencil tip or drop a grain of sand on it and the trap closes but it opens almost at once as if it realized the mistake. Let a fly brush the stiff spines and the trap shuts, impaling the insect on them and fencing it in by the overlapping of the spines on the rims.

The fly has room at first to struggle, but as the acid digestive fluids are poured out upon the victim the walls of the trap draw in and the nutritious substances of the body become digested and then absorbed into the walls of the trap and thence into the whole plant. Now the trap opens and the remnants of the victim's body are discarded. It usually takes a week or two for a leaf to dispose of an insect.

These plants grow in boggy ground from Virginia southward. Specimens grown in greenhouses are usually damaged by being "overworked"—baited with bits of meat, which prove too strong food for the plant.

"Mama," said little Fred, "this catechism is awfully hard. Can't you get me a kitty-chism?"—*Chicago News*.



## ONLY 30c for this Great Pillow Bargain!

This splendid outfit complete, including one handsome Pillow Top, richly tinted on an extra quality of Art Ticking in the beautiful new Wallachian design illustrated above; one back for pillow; one specially written and illustrated Diagram Lesson, showing every stitch numbered, one new Premium Art Book, including over 200 new and beautiful embroidery designs, and six skeins of

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in proper shades for working the above design. All these for only 30c, the regular retail price of the silk and the lesson alone.

This Great Offer is made in order to induce every woman to use Richardson's Grand Prize Silks exclusively in all her embroidery work.

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HAIR ON  
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NECK  
AND  
ARMS  
INSTANTLY  
REMOVED  
WITHOUT  
INJURY TO  
THE MOST  
DELICATE SKIN

**I**N COMPOUNDING, an incomplete mixture was accidentally spilled on the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We named the new discovery MODENE. It is absolutely harmless, but works sure results. Apply for a few minutes and the hair disappears as if by magic. **It Cannot Fail.** If the growth be light, one application will remove it; the heavy growth, such as the beard or growth on moles, may require two or more applications, and without slightest injury or unpleasant feeling when applied or ever afterward.

**Modene supersedes electrolysis**  
Used by people of refinement, and recommended by all who have tested its merits.

Modene sent by mail in safety mailing cases (securely sealed), on receipt of **\$1.00** per bottle. Send money by letter with your full address written plainly. Postage stamps taken.

**LOCAL AND GENERAL AGENTS WANTED**  
**MODENE MANUFACTURING CO.**  
Dept. 89, Cincinnati, Ohio

**Every Bottle Guaranteed**  
**We Offer \$1,000 for failure or the Slightest Injury**

**AGENTS WANTED** **22-19 SAMPLE OUTFIT**  
**FREE**, 50 per cent. profit. Credit given. Premium Freight paid. Chance to win \$1,000 in gold extra. Let the largest wholesale agency house in the United States start you in a profitable business without one cent of capital. Experience unnecessary. Write for free outfit at once. **McLean, Black & Co., Inc.,**  
**55 Beverly Street, Boston, Mass.**

## How Royalty is Blackmailed

In spite of all precautions no one more readily falls a victim to the blackmailer's snare than a member of a royal house. If the blackmailer has the faintest shadow of a "hold" it is impossible to fight it out in court, and the unhappy Prince must grin and—pay it.

The German Crown Prince is the latest victim. When he was at Ploen College he struck up a friendship with a young German noble, Count Hochberg, who was also a student at Ploen. The friendship was kept up after college days were over, and for some time letters were exchanged regularly.

The Count fell on evil days and had to emigrate to America, where he became chauffeur to a man named Barnes. After some time he dropped his own name and, having adopted that of Barnes, vanished from the sight and hearing of his friends.

Recently he has reappeared—with the Crown Prince's letters. These he threatens to publish unless his Imperial Highness cares to buy them. The Prince's attitude resembles that of the Duke of Wellington in a similar situation: "Publish and be hanged!" He says there is nothing in the letters he wrote to Count Hochberg that is worth paying a penny for.

Recently King Leopold of Belgium received an anonymous letter from Liège saying that the writer was an accomplice in a plot to blow up the royal palace at Brussels and to kill the entire royal family. He demanded £1,000, which was to be placed at the foot of a certain tree in the Kinkempois Wood near Liège. In return he would reveal what he knew about the plot.

The King sent messengers to the place named with orders to place an envelope at the foot of the tree and then watch what happened. The watchers had not long to wait. A man who had evidently been keeping an eye on them was seen to take the envelope.

The messengers promptly closed with him and he had an opportunity of thinking out fresh schemes in prison.

The "Czar" of Bulgaria had once to pay dearly to recover certain compromising documents. He had left some important papers on his desk and a palace official glancing through them discovered their marketable value.

From the Austrian capital he wrote demanding to be "squared." Ferdinand set the Austrian police on his track, but the blackmailer evidently expecting this had already left for Russia. In the end the new "Czar" had to pay up and look pleasant and vow to be more careful of his dangerous secrets in future.

"You'll be six years old tomorrow, Richard," said mother, "and I wish to give you a nice birthday treat. Tell me what you would like above everything else?"

"Well, ma," said Richard thoughtfully, "just buy me two pounds of that eighty-cent candy an' invite that Susie Engel in to watch me eat it."—*N. Y. Herald*.

"It must be awfully embarrassing," she said, "for a girl and a young man to be cast away on a desert isle."

"Yes," he replied, "I suppose it is."

"What would you do if such a thing should happen to you and me?"

"Well, I'm an indifferent swimmer, so I suppose I'd have to stay."—*Chicago Record-Herald*.

## You Can Furnish Your Home or Clothe Yourself Without Cost BY LARKIN FACTORY-TO-FAMILY DEALING

You have to buy your household-supplies such as **Coffee, Teas, Spices, Extracts, Laundry and Toilet Soaps, etc.**, somewhere. The Larkin Products include over 300 of these common necessities, all of the finest quality, to select from. When you have once bought from us, you will never trade anywhere else, for you get twice as much for your money as you can get in any other way.

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It is a safe and sensible way of saving; just like putting money in the bank. Without spending a cent extra, you can obtain all kinds of desirable household furnishings and wearing apparel; many articles, probably, which you would not otherwise afford.

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If you do not care for your savings in the form of a Premium, you can have them in extra Products. For example, for \$10.00 you can have \$10.00 worth of Larkin Products and any \$10.00 Premium in our Catalog. Without the Premium, for \$10.00 you can have \$20.00 worth of Products. Either way, \$20.00 worth for \$10.00.

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We don't ask you to pay us a cent until you have tried our Products and have seen the Premium. We will ship you \$10.00 worth of Products of your own selection and any \$10.00 Premium in our Catalog No. 303 on thirty days' trial. You then pay us \$10.00 if satisfied; if not, we will remove the goods at our expense; refund your freight-charges and charge you nothing for a reasonable amount of the Products used in trial. We guarantee satisfaction to every customer.

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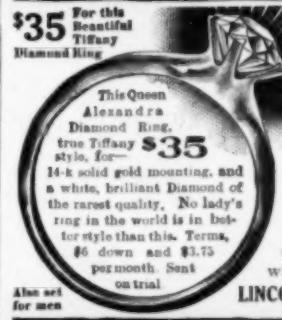


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Established, 1875. BUFFALO, N. Y.  
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Superlative Quality.

Used in over 350 prominent Educational Institutions and 45,000 discriminating homes, these famous instruments stand today as America's leading high-grade piano. Our latest models, embodying half a century's experience, offer the delightful IVERS & POND tone quality and action touch, in the most beautiful exteriors we have ever designed. The new catalogue picturing and describing them should be in the hands of every prospective buyer. Write for it.



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Dedicated For Deaf

Pat. July 15, 1908

I was deaf for 25 years. I can now hear a whisper with my artificial EAR DRUMS in my ears. You cannot see them in my ears. I Cannot Feel Them, for they are perfectly comfortable. Write and I will tell you a true story—How I Got Deaf—and How I Made Myself Hear. Address

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## BABY CLOTHES PATTERNS

Including a Free \$5.00 Dress Cutting Chart. My new outfit containing 30 patterns and directions for babies or 10 for short clothes, showing necessary material, mailed in plain envelope, pre-paid, mail or express. Free copies of Hints to Expectant Mothers, True Mother-Add and a Baby Record in my large 68 page gloss catalogue and coupon valued at 25c. in goods. The chart formerly sold to dressmakers for \$5. My \$5.00 Infant's Outfit, \$5.00. MRS. C. T. ATSMA, NEWARK, N.J.



## Knocked Down Emperor

"You may have heard of the adventure that befell William, Emperor of Germany, one beautiful moonlight night while aboard the United States battleship Kentucky in the harbor of Kiel, but I don't think it ever found its way into print," said William F. Matson, of Los Angeles, Cal., according to the *Baltimore American*.

"I was a young chap, an enlisted man on the Kentucky at the time. It was in 1900 when the new American navy first began to attract the attention of mankind. Bob Evans was our captain, and we had gone from Naples to the German port. I may say, in passing, that Evans didn't care a rap for Victor Emmanuel, and that the Italian monarch got what was nigh akin to a frost in the way of a reception when he visited us.

"It was very different, I tell you, when William of Germany came aboard. The Kaiser and Fighting Bob were two of a kind; pals of the thickest sort. The Kentucky's crew knew of the visit in advance, of course, and had been tipped off as to the advisability of looking and acting their best. We knew a drill was on the program, but that didn't excite anybody, as the men were always in perfect trim. The great man came along and he and Mr. Chief had dinner together. They must have had a good time, as the hour for the turning in of the men arrived and no orders to man the guns.

"It was very late, after eleven o'clock, when the bugle call sounded and the sleepy crew knew that they were to show off before the king. The first thing, of course, was to stow the hammocks. The boys came running out with their sleeping paraphernalia, most of 'em madder than hornets at being aroused from slumber and cursing William of Germany under their breath. One of the furious ones was a stalwart Irishman, McCarthy by name, and as sure as I am a sinner when McCarthy saw Bob Evans and the King come walking along the deck, what did this son of Erin do but, by apparent blunder, so twist his bedding around that the mass of it caught the Emperor squarely in the middle and hurled him to the floor.

"It was an awful moment. His Majesty got up unhurt but out of breath. McCarthy's penitence and apologies did not avoid his being hauled up for summary punishment. Turning to the royal visitor, Evans asked what penalty should be meted out. Then came William's time to show what a bully good one he was.

"I heard him say in as smooth and perfect English as any one could use, that he wanted nothing done to the man. The Emperor said that the man deserved praise rather than censure, for the occurrence showed that he had his mind so wholly set on his duty that he had no time to look out for anything else. This ended the trial and McCarthy was let go with a caution to be more careful. He is still in the navy and is always alluded to as the fellow that knocked down the German Emperor. That he did it on purpose is my fixed belief and that of all his messmates."

"The masses the politician praised when he for office ran."

"Them asses" was the way it read next day beneath the flaming head—  
And so the row began.

## MERRIMACK DUCKLING FLEECE

For Kimonos, Bath Robes, Dressing Sacques, and other negligee garments, this exquisite flannelette, selling at not over 15 cents per yard, offers possibilities that will amaze you.

What women say about  
Duckling Fleece:

"The prettiest material of the kind I ever saw."  
"No other can take its place since I've seen your samples."  
"Every piece sold should sell more."

Duckling Fleece is sold by leading retailers everywhere. If your dealer is unable to supply you, send us his name and write for samples and book of fashions and suggestions.

Merrimack  
Manufacturing Co.  
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### Braided Wire Bust Forms



X-Ray View, Showing Wire

Give grace and style to the figure. The only sanitary forms. Light, cleanly and comfortable. Non-heating (no rubber). Made of the finest quality of Braided Wire; covering of fine lawn, which can be readily removed for washing.

Sold in leading stores, or we will send postpaid, by mail, on receipt of 50 cents. With extra fine trimming, 75 cents.

Send for our booklet "Hidden Helps" which tells about our bustles, hip-forms and bust-forms. It shows our Braided Wire Hair Rolls, too. It's free.

**THE WESTON & WELLS MFG. CO.**  
2153 N. Wornock St., Philadelphia, Pa.

*Oxolint*  
Absorbent  
—Linen—

## "Oxfordettes"

### SANITARY AND CONVENIENT

Half dozen in plain box sent by mail upon receipt of thirty cents in postage stamps

**OXFORD LINEN MILLS**  
40 Oxford Street North Brookfield, Mass.  
Lady agents wanted. Exclusive territory.

## WEDDING INVITATIONS

100 for \$3.50  
Announcements, etc., engraved and printed  
Latest style, best quality, sent prepaid anywhere  
Visiting Cards 100 sets with case 75c. Write for samples  
The Estabrook Press, 181 W. Tremont St., Boston, Mass.

## Phones in Maine Woods

One of the most interesting uses to which the telephone has ever been put is reported from the woods of northern Maine, where lumber camps are finding it an invaluable aid during the logging season. Many and varied are the tasks which the phone has been called upon to perform since its use has become so universal in this country, but this case is unique.

Travelers in the heavily-wooded sections of Maine have lately noticed the wires strung along with the trunks of trees for supports, says the *Kennebec Journal*. These connect with the dams on the streams down which the logs float. Should there be a sudden jam in the mass of lumber making its way down the stream the telephone is at once pressed into service and the man at the dam is notified to hold up all the logs until the lumbermen above have had time to straighten out the tangle.

In former days this service was performed by relays of shouters. Men stood on the banks of the river at intervals small enough to allow each to be heard by his nearest neighbor. Sometimes the distances from the lumber camp to the log jam and from that to the nearest dam were very great. It can easily be seen what an enormous advantage the loggers with telephones have.

## How Long Does a Dream Last?

To the dreamer it often seems to last for hours, but, as a matter of fact, it is more like that what appears to be the longest dream imaginable may in reality have lasted but a single second.

"Yesterday afternoon," said a doctor, "I called to see a patient, and, much to my satisfaction, I found him sleeping soundly. I sat by his bed, felt his pulse without disturbing him, and waited for him to awaken. After a few minutes a dealer's cart with discordant ringing bells turned into the street, and, as their first tones reached me, my patient opened his eyes.

"Doctor," he said, "I am glad to see you, and awfully glad you woke me, for I have been tortured by a most distressing dream that must have lasted for several hours. I dreamt that I was sick, as I am, and that my boy came into the room with a string of most horribly sounding bells and rang them in my ears, while I hadn't the power to move or speak to him. I suffered tortures for what appeared to be an interminable time and I'm so glad you woke me."

"The ringing of those bells for one second had caused all of that dream, and just at the waking moment."

## Putting Baby to Bed

It is not desirable to lay a baby on its back when sleep is wished for. Either one side or the other is best, and, if possible, it is well to accustom it first to one side and then to the other, as this obviates falling into the habit of being able to sleep only on one side. But a child who is wide awake and of a happy disposition so that it lies cooing to itself and watching the mysteries of its own ten fingers is all the better for being laid on its back, as the spine is thereby kept straight and unstrained and growth goes on apace just as it does when a growing boy or girl is compelled, from accident, to spend a few weeks in a recumbent position and finds when allowed to get up that none of his or her clothes are long enough.

## Suesine Silk 47½¢

WRITE FOR THESE  
41 FREE SAMPLES

McCall Patterns Nos. 3057-2741  
Requires for waist, 4 yds. Suesine Silk  
for size 36; skirt, 8 yds for size 36.

We want you to see and admire the prettiest and most satisfactory silk of the kind it has ever been America's privilege and pleasure to wear—*Suesine*. Bright, right, beautiful; with every feature of fashion prettily prominent, it is full 27 in. wide, comes in many colors and can be worn morning, noon and night—there is nothing nicer nor more inexpensive for dashing daytime dresses, charming calling costumes and exquisite evening gowns than—*Suesine*.

But brilliant as *Suesine* is—lovely as the fabric looks, serviceable as it proves to be—the power of its fascination is doubled the moment you learn how little it costs. Imagine paying only 47½¢ for such a stylish and durable fabric as—*Suesine*.

Twelve yards are enough—only \$5.70 for a full dress! Do you see why it is in such demand? Think of buying enough silk—real silk to make a delightfully handsome dress for only \$5.70. That is all you need pay when you buy—*Suesine*.

Write for the 41 Free Samples as soon as you can, so you may see and judge for yourself the merits of—*Suesine*. Like everything that is worth imitating, substitutes are offered for *Suesine*. See the substitutes, see *Suesine*. Just feel *Suesine* and you know it is best. Feel how soft and silky it is. Pull upon the genuine *Suesine* with the name **SUESINE SILK** stamped along the edge of every yard.

The very fact that we mark the name on every yard of *Suesine* Silk means a great deal to you. It means that if *Suesine* Silk disappoints you, or any of your friends, you can always avoid *Suesine* very easily afterward. The fact that we do mark *Suesine* Silk like this proves we are certain that nobody will be disappointed.

## To Get the 41 Free Samples

We want to hear from every reader of McCall's who finds any difficulty in getting *Suesine* Silk. We do not ask you to hunt from store to store for *Suesine* Silk. If your own Dealer is not *Suesine*, send us his name. We will send you the addresses of other stores in your vicinity where *Suesine* Silk is on sale in all its rich and delicate shades. If, when you write and send us the name of your own Dealer he has not *Suesine* Silk, we will send you free 41 large samples showing each of the exquisite shades in which *Suesine* Silk is made.

It is Easy to Get Genuine *Suesine*

We do not sell *Suesine* Silk except through regular retail merchants. But if we cannot send you the name and address of a dealer in your vicinity who has *Suesine* Silk, we will see that your order is filled at the same price, and just as conveniently, by a reliable retail house, if you will enclose color sample and price, 47½¢ a yard. Write to us for the 41 Free Samples **TODAY, NOW!**

## Bedford Mills

8 to 14 West 3d Street  
New York City

*Always, when writing, be sure to mention the name and address of your Dealer, and my whether or not he sells *Suesine*.*

"Medea"  
The Fitted Petticoat

NOTE the V-shaped darts—the corset-fitted back—on the petticoat shown below—Not an inch of extra fullness—smooth and snug as a glove over the hips—the back—and at the waistline. Long, straight girlish lines which give the figure a look of extreme modishness. An almost invisible placket fastens with four patent glove clasps. The fitted band clings close to the waistline.

The "Medea" is guaranteed to fit perfectly—without alteration. If it does not, take it back to your dealer. He is authorized to refund your money.

Always look for the  
Guarantee on the  
placket, and this label

*Alain*  
FOURTEEN STITCHES TO THE INCH.

"Alain" Petticoats, of which the "Medea" is the newest model, offer a wider choice of designs than any other line. Work as fine and careful as a made-to-order garment.

## 3 Months' Subscription to "The Housekeeper" Free



Ask about it when you buy your "Alain" Petticoat—the "Medea" or any other design. "The Housekeeper" is one of the most popular home magazines in the country.

See the "Alain" line before you buy. They will suit you better and cost no more than an ill-fitting, ordinary petticoat. Don't accept a substitute. The guarantee is proof that no other could satisfy you.

Made in all materials—prices from \$1.00 to \$10.00. Ask to see them at your dealer's or write us for Book of Styles.

WM. H. ALLEN & CO., Station F-11, DETROIT MICH.



## TOYS of Stone!

—Harmonious Colors—

Marvelous toys that last forever. Children never tire of them. Adults find instruction in them.

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Free book of color designs and all particulars, FREE. You cannot afford to deny your children the amusement and educational benefit of these wonderful toys of stone. Send your name and address to F. Ad. Richter & Co. (of Rudolstadt, Germany). American office: 215 Pearl St., Dept. 1818, New York City.

## Dainty Baby Clothes

I will give both sets of my 30 long and 12 short patterns (regular size, each) with full directions, materials, etc., in plain envelope, only 25 cents. List of Baby's First Needs and Art Picture of Mother and Baby in Colors with beautiful illustrated Catalog Free. Write today.

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Ask your dealer for "SAHLIN," look for the name, which is your guarantee. Order from us if he cannot supply you. Money refunded if not satisfactory.

For medium, medium tall or tall figures. Made in white or drab coutille, also white batiste. Give actual waist measure, bust measure desired, length from armpit to waistline.

**Best grade, \$1.50; medium, \$1.00. Postage 14c.**

Write for free fashion booklet, full of interesting information.

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The staple Half-Wool Dress Fabric

**15 cts.** per yard 22 inch

**25 cts.** per yard 36 inch

**DANISH POPLAR**

Trade  Mark

**CLOTH**

Acknowledged to be the best staple dress fabric on the market

The Black and three Navy Blues are fast and will not crock. All fast Blues have white selvage. Then there are Reds and Browns and a full line of light shades for evening and party wear and shirt-waists. Laundering of Cream and light shades is easy and improves the goods.

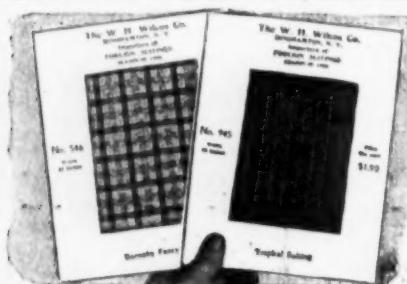
**MADE BY THE HAMILTON WOOLEN CO.**

If you cannot secure these fabrics from your home retailer, write us, and we will tell you how and where to get the goods.

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## We Want a Reliable Woman

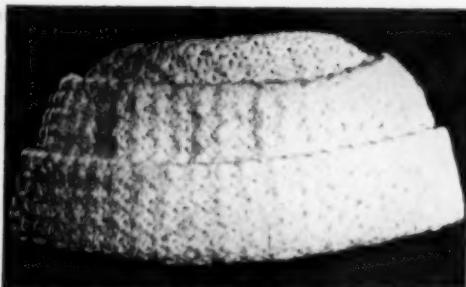
to act as our agent in every locality where we have none, and we will give her the exclusive rights for her territory.

It costs you nothing to start as our agent, for we furnish you samples and a neat case for them—without any charge.

Write us to-day for further details, amount of commission, etc. Be the first to write from your town.

**THE W. H. WILCOX CO.**  
3 Moffatt Avenue, Binghamton, N. Y.

## Crocheting for the Children



WINTER TURBAN FOR LITTLE BOY OR GIRL

### CROCHETED PETTICOAT FOR A CHILD.

Materials: Two ounces of Germantown wool, a bone crochet hook and two yards of ribbon about three-quarters of an inch in width. Make a chain of 225. Turn, and for the 1st row work 1 d c into the second chain from the hook, 1 chain, 1 treble, 1 d c into the same stitch, \*, miss 2 chain, 1 d c, 1 ch, 1 t (treble) into the next ch; repeat from \* to the end of row, turn. 2d row—1 ch, 1 d c under ch of previous row, 1 ch, 1 t, 1 d c into the same space, \*, 1 d c into next space, 1 ch, 1 t, 1 d c into the same; repeat from \* to end of row (74 patterns). Repeat the 2d row for 10 inches or the length required for the petticoat. Sew together at the back, leaving 4 inches at the top unsewn for the placket hole. For the Bodice: Begin at the waist of the petticoat and work 1 t into every pattern (about 72 t in all). Turn with 1 ch and work 2 more rows of t, taking up both sides of the stitch. 4th row—Turn with 1 ch, \*, 3 t (one into each space between the trebles of last row), 2 t into 4th space; repeat from \* all along. 5th row—Same as 4th. 6th row—1 t into every stitch of previous row. 7th and 8th rows—The same. 9th row—Divide for armhole, 29 t for each back and 51 for the front. First Back: Turn with 1 ch, work on the 29 t backward and forward, 1 t on each stitch for 5 rows. Work the second back the same as first. For the Front: Work 51 t along the front for 5 rows; then, to form the shoulder straps, work on the first and last 10 stitches only for 8 rows and sew to the back on the top of the shoulders. Work a row of holes along the top by making 1 ch, 1 t into every alternate t of previous row. Finish with a border all around the bodice and armholes and along the bottom, worked thus: 1 d c, 3 t into first group, \*, 1 d c, 3 t into next; repeat from \*. Run ribbon through the holes at neck and waist. This petticoat should fit a child of a year to eighteen months old, but can, of course, be made smaller or larger as desired by varying the wool and crochet hook.

### TURBAN HAT FOR A CHILD.

—This little hat or cap is a pretty shape and very useful for a child lying down in its baby carriage. Materials: About one and a half ounces of Germantown wool and a small ivory or bone crochet hook. Commence with 15 ch. Turn and for the 1st row 1

d c into the 3d ch, 1 ch, 1 t, 1 d c into the same, \*, miss 2 ch, 1 d c, 1 ch, 1 t, 1 d c into the same space; repeat from \* twice, thus making 4 patterns, 2 ch, 1 d c into last stitch. 2d row—Turn with 2 ch, 1 d c into the chain last made of previous row, 1 ch, 1 t, 1 d c into the same space, 1 ch, 1 t, 1 d c into the next space, 1 ch, 1 t, 1 d c into the same; repeat from \* (5 patterns); make an extra pattern; 1 ch and 1 d c into the last stitch. 3d row—Turn with 2 ch, \*, 1 d c, 1 ch, 1 t, 1 d c into first space; repeat from \* (6 patterns); make an extra pattern, 1 ch and 1 d c into last stitch. 4th row—Same as 3d (7 patterns). Continue to increase in this way until there are 17 patterns. Work 8 rows in pattern without increasing. Now decrease by working one pattern less at the end of each row, thus: 1 d c only into the last space. Continue to decrease this way until the patterns are reduced to 4. This forms the crown. Work one row of d c around it. For the Border: Make 150 ch (about 17 or 18 inches) and on it work 49 patterns. Turn, 1 d c into 3d ch, 1 ch, 1 t, 1 d c into the same, \*, miss 2 ch, 1 d c, 1 ch, 1 t, 1 d c into the same space; repeat from \* and work 1 d c at the end of each row to make a firm edge. This border should be about eight and a half inches in depth. Sew the ends together to form a round. Fit it onto the crown and fold in half and hem to the inside; then fold in half again to form a double brim, as shown in the illustration.

"I understand that your wife and daughters have acquired several foreign languages."

"Yes," answered Mr. Cumrox. "When they're having a good time in society or at the opera they talk French or Italian, but when it comes to telling their troubles they get back to plain English, so that I can take a hand."—*Washington Star*.



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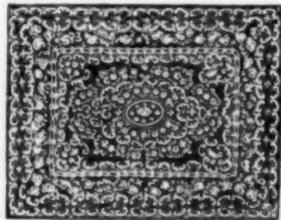
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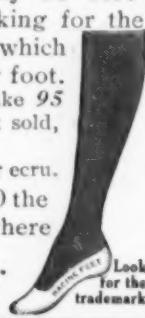
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### Correct Speaking

Many women overlook the fact that nothing betokens true refinement more unerringly than a pure, earnest, well-modulated voice, free from affectation. In fact it is in the voice that the secret of the charm of many women lies.

Not every person may have the advantage of lessons in elocution, but every person who will may cultivate a pure tone and a pleasant voice. The first step in learning to talk well is to breathe correctly. Let your tones be clear and as musical as you can produce them. Did you ever hear a person speak the name of Brown so that it sounded really musical? Most people pronounce it with the throat almost closed and from the front of the mouth. There must be a resonance in the voice.

There is no sound so perfect as the hard palate. Do not waste your breath in speaking, but let your last tone be as distinct as the first. Listen to yourself when you speak and catch the first false note. Do not speak in monotone, but modulate your voice to give expression, just as you would follow the signs in music.

Certain words—the sweetest, the tenderest—are the most expressive pianissimo; just as you would use the soft pedal in producing the sweetest strain of instrumental music. No one ever screams out "I love you." If he did you wouldn't believe it even if you were listening to these words from your first lover.

The undertone is always the tone of direct danger. Pitch your voice to suit the time and place—not too low as to appear secret, nor too high as to seem bold and nervous. Learn to control your voice perfectly and to use it to give pleasure to the listener as well as do credit to yourself.

### Lengthening of a Bee's Tongue

Man is often blamed for driving to extinction many sorts of beautiful creatures, but the account is far more than balanced by the amount of good he has done for those animals which proved useful and could be tamed. Take the case of the bee. The bee lives by its tongue, with which organ it is able to extract the honey from flowers. Now a bee's tongue is naturally about a twenty-fifth of an inch long. Clever beekeepers, by keeping only those bees with naturally long tongues, have succeeded in lengthening the tongues of a number of bee colonies to the extent of another hundredth of an inch.

It does not sound much, but it enables those insects to do a quarter as much work again in the same time. Man has done more than this for bees. He has given them ready-made homes, where they are safe from wasps and other enemies; frames for making their combs without using large quantities of wax for outside walls and food during flowerless weather.

### The Inventor of the Gummed Stamp

The inventor of the gummed postage stamp was a Scotsman, Mr. James Chalmers of Dundee, who, in 1834, suggested the adoption of the practical system of affixing adhesive squares of paper to envelopes. Mr. Chalmers was ridiculed, and, among others, medical men predicted that the constant licking of gum would be prejudicial to the health of the nation. It was not until 1841 that the plan of Mr. Chalmers received the serious attention of the post-office authorities.

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**BUY NO** Steel Range without Full-ground and Polished Top. It saves the dirty, nerve and body-racking daily job of blacking.

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**BUY NO** Reservoir holding less than 10 gallons (40 qts.). Hot water always plenty.

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**BUY NO** Range or Stove without "Interlapping Clinkerless Duplex Grate. Avoids clogging clinkers. Dumps perfectly.

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**BUY NO** Oven without Aluminum Lining. No rust, no dirt. Always bright.

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**BUY NO** Range with two-damper system, requiring two batches of fuel. Insist on one-damper; heats water and bakes simultaneously.

**BUY NO** Range or Stove without Quadruple-Plate—Brilliant Nickel. Always bright. Never tarnishes.

**BUY NO** 14 or 16 inch Ovens, nor 9 to 14 inch Fire-Pots in Base-Burners at any price.

They are impractical—quoted only as price units, of which you cannot afford to take advantage.



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RANGE—blue polished steel body, beautifully nickel-trimmed and possessing all the modern features named: 8 or 9 in. lids; 10 or 12 in. base; 20 in. wide; 40 in. high; 13 in. high. **Reservoir**, **Warning Closet** complete, as above illustrated and described. Shipped securely crated, direct from factory, weight 515 lbs. Safe delivery guaranteed and money instantly refunded if after Thirty Days' Free Trial you prefer any other range. We pay you \$3.00 cash for your trouble in returning range to us. Price . . . \$36

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## We Will Answer Any Question You Wish to Ask

The Editor feels that the long delay necessary for answers to appear in the Magazine prevents many subscribers who desire immediate information from being benefited by this column.

Hereafter it will only be necessary to enclose ten cents in stamps with your inquiry to secure a confidential reply, mailed in a sealed envelope.

Inquiries may be made on the following subjects:

- 1.—Harmless and beneficial methods of improving face, figure, complexion and hair.
- 2.—Individually becoming styles and colors.
- 3.—Newest ideas for entertaining.
- 4.—Suggestions for weddings.
- 5.—How to remove spots and stains.
- 6.—House decorations and questions pertaining to the home.

All communications should be directed to Editor, Correspondence Column, The McCall Company, New York City.

**ROSEBUD.**—A very good exercise to expand the bust is to stretch the arms out straight from the shoulders with elbows unbent and then with a strenuous movement, as if pushing a heavy weight, bring the hands together in front of the chest, letting the arms cross as far as possible. Do this until you feel tired, breathing deeply all the time.

**BERNARD.**—1. White dresses are always pretty for girls of your age. A frock of white cashmere or nun's-veiling made like Pattern No. 3002, on page 128 of McCall's for October, would be stylish and serviceable to wear at the wedding. Arrange the hair as shown in the fashion figure No. 3006, on page 131 of the same number of the magazine. 2. Rub the hands with a slice of lemon every time they are washed and the last thing at night. This will soon remove the tan. 3. No. 4. You should be able to wear all shades of red and pink, cream white and golden brown becomingly.

**MRS. R. T. S., Colorado.**—This, I think, is the recipe you want: Take half a box of gelatine, dissolve in a quart of milk. When the gelatine is dissolved strain, then add four heaping tablespoonfuls of grated chocolate and one cup of sugar. Boil eight minutes, stirring all the time. When almost cold beat five minutes with an egg-beater, flavor with vanilla and pour into a mold. Let it stand all day or overnight. When ready to serve place in a glass dish and cover with half a pint of cream stiffly whipped. The recipe for this jelly has been tried many times; it is always a success if made carefully, and is sure to be pronounced delicious by everyone who is fond of chocolate.

**V. O. K., N. Dak.**—During the part of the evening you spend on the lawn you might play old-fashioned games or such outdoor games as "Japanese Fan Ball," somewhat similar to the game of "Pillow-Dex." Volley Ball and Tether Tennis are amusing and exhilarating without demanding the skill and practice of regular tennis. Lemonade might be served outdoors, but the refreshments proper may be reserved for indoors. After partaking of refreshments, indoor contest games, requiring paper and pencils, may be played. Owing to lack of space it is impossible to describe in detail any games, but should you desire a full description the same will be sent by mail on receipt of ten cents, as stated at the head of this column.

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The SANTO cleans your home from cellar to attic in one-third the usual time. No tipping down things or moving out carpets and rugs for heating. Get it NOW and fall cleaning won't be necessary.

You will find the SANTO a wonderful help every day. There are twenty different uses for it. No other home help except your kitchen range is so necessary to your comfort, health or happiness.

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We have everything needed in Building Material for a building of any sort. Lumber, Sash, Doors, Millwork, Structural Iron, Pipe, Valves and Fittings, Steel and Prepared Roofing. We also have Machinery, Hardware, Furniture, Household Goods, Office Fixtures, Wire Fencing—in fact, anything required to build or equip. Everything for the Home, the Office, the Factory or the Field. Send us your carpenter's or contractor's bill for our low estimate. We will prove our ability to save you money. **WRITE US TODAY**, giving a complete list of everything you need.

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**BLUE BIRD.**—1. A girl of fifteen should wear her hair in a braid or she can if she prefers wear it in two braids coiled around the head. 2. On page 224 you will find a full description of the fashionable colors of the season. 3. Rub the scar every night with a little warm olive oil.

**SUNFLOWER.**—Yes, you are quite right; in society a great deal depends on knowing exactly what to do on all occasions and how to do it. A son or daughter should always introduce young people to the mother or father by saying: "Mother, this is Katherine Brown," or "Father, let me introduce Mr. White."

**T. B.**—It will do no harm to try peroxide on the growth of hair on the face. In many cases it kills the hair and it always bleaches it, so that it shows very little. It should be used for a long time.

**Miss E. C.**—Try naphtha in cleaning your dress, but be very careful not to use it in any room with a fire or any artificial light as it is highly inflammable.

**BROWN EYES.**—1. White canvas slippers should only be worn with white dresses. 2. You can write a cordial note saying that you would be delighted to accept the invitation. 3. Say that you would be delighted to have him call upon you.

**Miss I. O. U.**—At a wedding you should congratulate the groom and wish the bride a great deal of happiness. It is customary on a person's birthday to wish him many happy returns of the day. Read answer to J. B.

**Mrs. S. S., Iowa.**—1. Lemon juice and glycerine, one-third of the former and two-thirds of the latter, is excellent for whitening the hands. You cannot make your fingers taper if they are not naturally so, but you can give them that appearance by cutting your nails in a rounded point. 2. The lemon juice and glycerine will sometimes remove freckles if they are not too deep seated. Buttermilk is also good. 3. Use the lemon juice and glycerine or the buttermilk on your neck also to whiten it. 4. If your hair is too greasy, wash it every two weeks, using for the purpose the extract of green soap, which you can get at any druggist's. Be sure to rinse the hair thoroughly. Then apply every other night the following lotion, and the extreme greasiness of which you complain should disappear after a time: Witch hazel, two ounces; alcohol, two ounces; distilled water, one ounce; resorcin, forty grains. Massage this well into the scalp.

**PANSY.**—Massaging the neck every night with a good cold cream will do much to keep it in condition and prevent it from getting wrinkled.

**DAISY GRAY.**—If premature gray hair is hereditary in your family it will be difficult, if not impossible, to cure it, but you can try rubbing a little lanoline and sulphur into the roots of the hair. First mix just enough powdered sulphur in the lanoline to make it a stiff paste.

**F. B.**—"Showers" as they are called or parties where the guests are expected to bring presents of various kinds are always gotten up by friends of the recipient. You could scarcely invite your acquaintances to an entertainment at your home and ask each one to bring you the gift of a book. If there is any legitimate reason for the affair, if you have just become engaged or are going away to be gone for six months or a year or something like that ask some intimate friend to get up the affair for you.

ETHEL.—1. Try the following stimulating lotion for the hair:

Eau de cologne ..... 8 ounces  
Tincture of cantharides 1 ounce  
Oil of lavender .....  $\frac{1}{2}$  dram  
Oil of rosemary .....  $\frac{1}{2}$  dram

2. Rub a little vaseline on the eyelashes every night, being careful not to get any in the eyes.

PHOEDE.—Perspiration stains can be removed from white silk or satin by sponging the spots with peroxide of hydrogen, but I cannot vouch that the same treatment will do for colored silks as it may remove the color as well. For the colored silks try sponging with equal parts of alcohol and chloroform with a tablespoonful of ammonia to a quart of the mixture.

M. L. E.—Try this for perspiring hands:

Rose water ..... 6 ounces  
Elder flower water ..... 2 ounces  
Simple tincture of benzoin .....  $\frac{1}{2}$  ounce

Tannic acid ..... 10 grains

After rubbing this in, dust the palms with powdered orris root or violet talcum.

FAITH.—The following are excellent exercises for reducing the waist and abdomen:

1. Bend the body forward from the hips and, with knees unbent, try to touch the floor with finger tips. Do not strain; the object is exercise, not to touch the floor.

2. Bend body back as far as you can; hands on hips.

3. Bend at waist to right side, four times; hands on hips. Repeat to left side.

4. Twist body (above waist only) first to right four times, then to left four times; knees firm, do not turn; hands on hips.

For the hips try this: 1. Stand erect, both feet together, then raise right leg straight up, without bending the knee, till the foot is on a level with the hip; this will be difficult for a stout person and very often she can only approximate that height with her foot, but it is the effort that counts in reducing. Repeat till tired, the oftener the better; then raise the left leg in the same way. 2. Hands on hips, "squat" down, bending at the knees and ankles only, body above the hips erect. Rise and repeat this till tired. If it is difficult to keep one's balance, the hands may be extended straight out in front, palms down, while bending and rising; this will prevent falling.

Practice these exercises night and morning for twenty minutes or at any other time during the day. With faithful work there ought to be results in a month.

DAISY.—One of the most potent factors in reducing superfluous flesh is exercise, and the best all-around exercise is walking. Begin with ten blocks a day and gradually increase the distance till at the end of a month you can walk three or four miles. To be heavily and warmly clothed will help reduce flesh much quicker; it induces perspiration and literally burns away the fatty tissue. A woman might wear a thick sweater under a warm coat and not attract unusual attention; the walk should be followed by a bath. Avoid sweets, rich, fat-producing foods and substitute for them a moderate amount of lean meat, eggs, green vegetables, salads, fresh fruits, oranges, toasted whole wheat bread, string beans, asparagus and skimmed milk or buttermilk. Also follow the directions for exercise given to "Faith" printed in this column.

S. G.—A girl of fifteen may arrange her front hair in a small loose pompadour, tying the hair on the top with a large black bow. Or, if more becoming, it may be parted in the middle or at the side and rolled loosely at the sides. The back hair in either case may be braided in one or two braids and tied with a ribbon bow. Sometimes the lower end of the single braid is doubled under and tied to the top of the braid with a pretty bow.

SONORA.—To make a rose jar follow these directions: Spread the rose petals on papers in the sun to dry, sprinkling them with a pint of salt. Turn them each day while drying. When quite dry put them in a rose jar or stone crock, add one ounce each of coarsely-ground cloves, nutmeg, coriander seed and orris root and a little oil of bergamot. Over all pour an ounce of alcohol and a teaspoonful each of essence of rose, violet and lavender. Stir each day for a week, then place in rose jars and keep well covered. It will retain its delicate and exquisite fragrance for years. Remove the cover and stir it occasionally when you wish to perfume the air of the room.

CURLY HEAD.—1. If you want to grow fatter you should rest a good deal, go to bed early and eat plenty of good, nourishing food. If it agrees with you drink milk and take thick cream on your cereal for breakfast. 2. Read answer to "Texas Girl" in the October McCall's.

A. B. C.—I would advise a suit of broad-cloth, serge or the wide-wale diagonal with a rather long coat. Seven-eighths length is very popular. Such a coat could also be worn as a separate coat with other dresses. With this coat you may have a skirt of the coat material and a waist of net, silk or satin of the same color. Or instead of the skirt you might have a Princess or jumper dress with which a guimpe or chemisette is worn. A dainty sheer white lawn or batiste, especially if of embroidered flouncing or profusely trimmed with fine embroidery and Valenciennes, would make a charming wedding dress for any time of the year and would also give service for evening and summer wear. In the September magazine is a suitable design, No. 2923, or in the October issue, Nos. 2966 and 2992-2980. For refreshments you might serve sandwiches, chicken salad and ice cream and cake. A bride may wear white roses intertwined with white ribbon in her hair.

A McCALL PUPIL.—The colors suited to a person with dark eyes, black hair and dark skin are cream white, old rose not too vivid but rather grayish in tone, what is called a pastel shade, tan, brown, olive green, some tints of pale blue, gray and mauve. White madras shirts with stripes of these colors would be suitable.

SUSAN.—1. Read answer to "S. G." in this column concerning the way a girl of fifteen arranges her hair. The French pomatum is excellent for dry hair and should be massaged into the scalp two or three times a week. Of course a very little should be touched to the finger tips and applied to the scalp only, between the parted hair, to avoid greasiness. French pomatum is made as follows:

White vaseline ..... 3 ounces  
Castor oil (cold drawn) .....  $1\frac{1}{2}$  ounces  
Gallic acid .....  $\frac{1}{4}$  drams  
Oil of lavender ..... 30 drops  
2. Watches are worn attached to pretty pin-fobs.

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**AMERICA'S DAUGHTER.**—If your face is broad you must not wear a very small hat. Arrange your hair high at the crown either in a pompadour or with the hair rolled in a knot at the top of the head. If you are tall and broad in the shoulders and hips you can wear a very large picture hat, otherwise choose one of medium size. I would suggest a black corded silk or velvet hat with the brim turned up somewhat at the side. Use only your plumes for trimming, arranging all three, or two of them if they are very full, at the side, allowing one to droop to the back and the end of the front one to droop over the side of the brim. Nothing else need be added except the black velvet ribbon made into a bow for the back on the opposite side. A jet buckle may fasten the velvet bow and large jet hat pins will complete a charming hat. Do not make the mistake of arranging the trimming on your hat in your hand, but place the hat on your head (your hair being properly arranged) and try the effect of holding the plumes or trimmings in different positions on the hat. In this way you will achieve a more becoming ensemble. You could make a second hat of gray or tan braid or felt and trim it with the old-rose velvet and ribbon. For this get a hat with a drooping brim or a rather large turban shape of fancy braid.

**E. A. S. Y.**—It is customary for a gentleman to ask permission to call, but if your new acquaintance is a stranger in your town there would be no harm in casually inviting him to spend an evening at your home as he intimates in his conversation that he would appreciate friendly hospitality.

**SUNSHINE.**—A handsome lamp, card-tray, a vase to hold flowers or a book or two may be placed on the center-table. A portiere of some simply-colored handsome material would be in good taste to cover the door you dislike to see. To remove the clay stains from white linen I should think the ordinary boiling process of the laundry would do it. However, the stained portions may be held over the top of a large bowl and hot water poured through them. This failing, the old standby for removing ink or fruit stains may be resorted to, namely, applying salt to the stain and squeezing lemon juice over it. Place in the sun and when dry repeat the process till the stains disappear. Navy blue, raisin color, grayish old rose and gray will be very popular this winter. Coat suits will be just as popular as ever.

**A SUBSCRIBER.**—An excellent recipe for cucumber pickles was published on page 161, McCall's Magazine for October.

**INTERESTED READER.**—1. Skirts are not lined this season but are occasionally worn over silk slips. The upper parts of all tight-fitting garments, Princess dresses, etc., are lined to just below the hips. 2. It is never proper to wear a wrapper outside of one's own house. Many of the new Moyen Age styles are so loose-fitting that they should suit you admirably. 3. Bunions come from wearing short shoes. For a while wear very large square-toed shoes and paint the inflamed joint with iodine every night. 4. The December McCall's will contain an elaborately illustrated article on all the latest styles in hair-dressing.

**D. L.**—You can clean a white straw hat with oxalic acid, which you can get of any druggist.

## Why Black Was Adopted for Mourning

About the adoption of black for mourning, a writer on historic customs remarks that it was "the color of mourning from the earliest times, because death itself was supposed to be muffled in black."

Rabelais explains that "black is the sign of mourning because it is the color of darkness, which is melancholy, and the opposite to white, which is the color of light, of joy and of happiness."

In France the mourning robe was formerly white, and continued so until the reign of Charles VIII.

An explanation of how this change came about tells that "Anne, Queen of Charles VIII., on the death of her husband in 1498, surrounded her coat-of-arms with black and clothed herself in the same color, in opposition to the then prevalent habit, which was for widows to mourn in white attire."

Why certain colors are supposed to symbolize mourning is thus explained: "White is the emblem of purity; celestial blue indicates the space where the soul ranges after death; yellow, or dead-leaf, exhibits death as the end of hopes, and man falling like the leaf in autumn; gray is supposed to represent the color of the earth, our common mother; black the color of mourning now general throughout Europe, indicates eternal night."

The wearing of black, white, violet or any other color as symbolic of mourning is, of course, purely a matter of sentiment, but is a sentiment that has become engrafted into the customs of times until it has developed into an unwritten but acknowledged law.

Besides symbolizing death by colors, various other customs were followed in ancient Rome that applied to the departing of a soul. One was that before the doors of a house of mourning a cypress tree was placed, to indicate to all who approached that one of the occupants of the house had "passed into the region of shadows."

Another custom was that a herald invited people to be present at the celebration of any grand funeral—where it was usual for public games to form part of the spectacle, and for the procession to be joined by "Mimi," who lauded the qualities of the departed, quoted appropriate passages from the dramatists and poets, and then, by way of contrast, acted the part of veritable clown.

Funeral orations and commemorative banquets—the latter held about nine days after the death—were customary in ancient Rome, the funeral repast consisting of simple fare, and beans forming a standing dish.

Flowers played their part in funeral ceremonies then as now. Pliny mentions that flowers were strewn before the bier of Scipio Serapio, and it was no uncommon thing for a chaplet of flowers to adorn the brows of the dead; while, from superstitious reasons, coins were sometimes put into the hands of the deceased as passage-money for crossing the river Styx, and inside the tombs bottles filled with perfume were placed; these being the "tear-flasks," or lachrymatories, so often mentioned in old books.

He—Do you think a woman should let a man kiss her before she marries him?

Young Widow—Yes; if she expects to be kissed at all—*St. Louis Times*.

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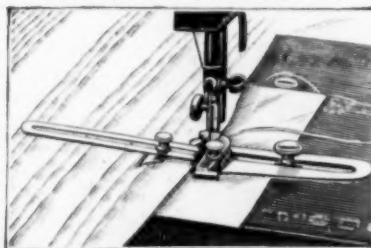


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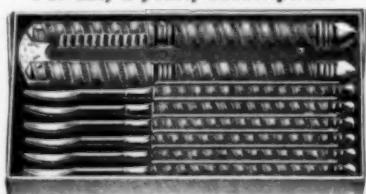


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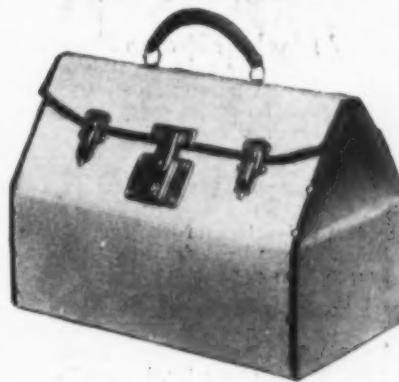
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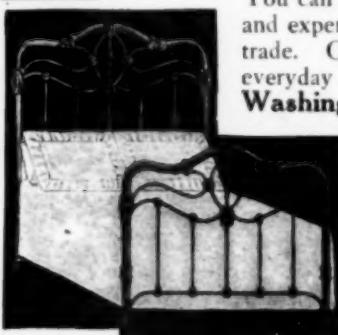
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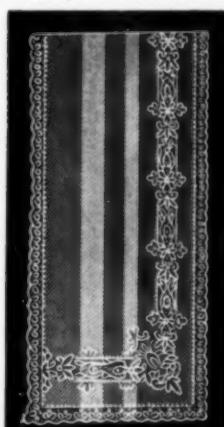
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